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At the Theatres.



Those that are fond of the luridly sensational may indulge their bent to the utmost at the Windsor. John A. Stevens' new drama, Passion's Slave, was there enacted for the first time Monday before a crowded house. The appearance of the gentleman in the treble character of manager, actor and author was sufficient to attract the hordes of admirers to this enormous place of amusement. They received the piece, star and company with uproarious approbation. So far as the approval of a motley and miscellaneous first-night gathering goes, the venture was an unequivocal success.

Passion's Slave resembles Unknown in the methods employed in its construction, although the plots have nothing in common. It is a series of startling adventures which befall a man whose self-control is not sufficient to restrain the impetuosity of his nature in different directions. Pistols are frequently used and rifles are brought into play, the weapons doing terrible effect, especially when directed by heroic innocence at cowardly villainy. There is a prison scene and an escape; a leap into the ocean and a rescue; a terrific struggle in an old tower, in which chairs, stairs and other articles are demolished by the combatants, and there is (of course) the final triumph of Virtue over its inevitable adversary Vice, in the familiar fashion. Some love scenes, sentimental, tragic, comic and otherwise, are thrown in as a sort of mild background to the story, and there is a liberal sandwiching in of funny business all through. With this material Mr. Stevens has built a play that appeals to the masses, furnishing as it does the greatest entertainment to the greatest number. Mr. Stevens is cssentially a dramatist for the people, and though his last composition may be a trifle more highly spiced than agrees with the tastes of the few. it certainly tickles the palate of the many, moving them alternately to laughter, enthusiasm and tears. Several of the situations are genuinely impressive, and are led up to in such a manner as to be a surprise. The dialogue is dramatic and humorous by turns. In the latter passages, however, there is an inclination towards coarseness that should not be permitted to mar the otherwise hearty and healthy fun of the piece.

No better company could be wished for by any author than that in which Passion's Slave is cast. It is strong in names and in deeds. As Manuel De Foe, Mr. Stevens has only to be earnest and forcible to succeed. He acts the part throughout discriminatingly, and wins the boisterous applause of the spectators in the stirring scenes. By Lester Wallack's permission, Ellie Wilton appears this week as Mamie Briscoe. She acts and dresses conscientiously giving a good deal of color to the part. Gabrielle Du Sauld was quite intense as Clothilde Dijon-a character something like the Creole in The White Slave. Miss Du Sauld has never conquered her very pronounced accent, and we must confess that we are weary of hearing the King's English murdered by lisping foreign tongues. Lilla Vane is a revelation in the way of a soubrette. She is both pretty and perttwo absolute essentials for her line of business. She acts Pattie, a rather impudent maid-servant, with real verve. John Jack has a good old man's part in General Briscoe, and does it with the precision and judgment we are taught to look for in all this sterling actor's work. Harry Colton is good as Walter Briscoe. He is only on in the first act. Henry Holland plays the viliain and author of everybody's troubles, Ferdinand Shepley. It may be true, as the bills state, that Mr. Holland hails from the London Lyceum; but from the very limability he shows, we are inclined to pect he could only have been a banner-carrier in Mr. Irving's model theatre. Welsh Edwards, in an eccentric comedy part, is ex-W. J. Ferguson, the talented and lar young actor, makes much fun with rworth Golight, which is not a funny rôle at all. The scenery was not as good as it might have been. Next Monday, Barney Mc-Auley in his famous characterization of Uncle

The selection of an amateur hall like that g the Turf Club for her debut was a wise step on Miss Helen Bancroft's The level floor, which interferes with a w of the stage; the movable chairs, fortable and illegal, and the ery, combine to make the serious theatrical performr, in spite of these drawbacks, t assembled Monday night had

right to scintillate among the stars. The assemblage was composed largely of friends, and a noble army of deadheads who did not enjoy such relations with the lady, but who received free passes to the exhibition just the same. If a profusion of flowers only made a triumph. the debutante could honestly claim one, for the frantic musical conductor was compelled to dump the contents of several florists' shops on the stage at intervals during the evening, beginning with Julia's entrance. But, significant as the luxuriant and costly growths of the conservatory are under ordinary circumstances, they positively mean nothing on occasions like The fragrant jacqueminots, Neils, pinks and lilles were pleasing, but really insignifi-

Miss Bancroft is tall and supple. Her hair is black; teeth good; mouth larger than need be; head finely shaped; profile handsome; neck too long; ditto waist; arms small and long but symmetrical; voice astonishingly deep and deyoid of power; action stilted; countenance inexpressive; dressmaker knows her business. That about sums up Miss Bancroft. She was neither a good nor a bad Julia. Given similar material to work upon, any elocutionist like F. F. Mackay can turn out similar heroines for Sheridan Knowles' drama by the score. Mediocrity in a new actress is always perplexing; it leaves an uncertainty as to the future, which may bear good fruit and may bear none at all. Miss Bancroft made few gross errors. She walked through the play, going through the conventional business, feebly giving the accepted readings and never once rising above the level of prosiness. In the first act she lacked the exuberance of the country maid, delivering the sprightly lines allotted her without spirit or enthusiasm. The second act (where she should have been more in her element) found the lady less satisfactory than before. The airs and manners of the town dame in the conversation with Helen were clumsily assumed. The rage of Julia after her lover's rebuff was mild to a degree, and in representing the vigorous emotion of the succeeding acts the actress fell short of what was required of her. Evidently she understood what she ought to do, but had not the capacity to do it. Briefly, Miss Bancroft has not the talent to play a rôle of this calibre successfully. She is perhaps qualified to play small sentimental parts in Duff's company, and she might in time make an acceptable leading lady. But she does not give the faintest sign of ever becoming a star actress. This is the simple truth-which some of the daily papers, with a false idea of being kind to a beginner, have studiously avoidedand it is better that Miss Bancroft should be told of it at once, in the interests of impartiality and her future. The experiment of buttering over a mistake and persisting in carrying it out is certain to meet with disappointment and disaster. Many have tried it and all have failed. The young lady has beauty, a taste for handsome dressing and self-reliance in her favor. With these qualifications in an humbler and more legitimate sphere she is likely to get on.

For the most part, the company supporting Miss Bancroft was unsatisfactory. But it was probably as good as could be procured at this time of the year. Three of the members acquitted themselves creditably. Clinton Hall made a fair Master Walter: Hart Conway an excellent Modus, and Alice Brooke a charming Helen. The waits between the acts were intolerably long.

Miss Bancroft will continue her representations of Julia during the current week.

The revival of She Stoops to Conquer, which began Wednesday week, is brilliantly successful from an artistic standpoint. The Young Marlowe of Mr. Wallack is as delightful a performance as ever, although we cannot help thinking he takes too many liberties with Goldsmith's text. Miss Coghlan's Miss Hardcastle is charming, full of vivacity and grace. William Elton's Tony Lumpkin is capital. The coarse horse-play and buffoonery of the part in the clever comedian's hands is never obtrusive. A better conventional performance of Tony we have not seen. John Gilbert, in Mr. Hardcastle, is at his best. The characters of this line in the old comedies Mr. Gilbert illustrates in an unequalled manner. His presence in the cast of one of these plays always lends it an interest that in his absence it could not possess. Wilmot Eyre, who is re-engaged at Wallack's, acts George Hastings excellently. Manager Wallack has overlooked noting his return on the house bill. Dan Leeson's Diggory is amusing. Adela Measor plays Constance nicely. Madame Ponisi's Mrs. Hardcastle is admirable. Agnes Elliott's Dolly is pleasing. Altogether, a better presentation of the fine old piece could not be wished.

On Saturday night The Silver King will be produced. The original intention was to bring it forward Thursday; but the management, in view of the large draught of She Stoops to Conquer, concluded to defer the premiere until the day * entioned. One of the interesting features , the first night will be Osmond Tearle's reappearance. The foolish prejudice aroused by his adventure at the Morton House has, we think, entirely passed away. If not, there will be a policeman on hand Saturday to quell any possible turbulence and march the offenders over to the Twenty-ninth Precinct

Mary Anderson devoted the latter part of last

by John T. Ford's daughter-called The Daughter of Roland. As Berthe she has only two chances to give full rein to her powers; but she seized both grandly. We refer to the description of the battle and the place in which she watches the mortal combat between her lover and a Saracen warrior. Throughout the drama Mass Anderson acted so excellently as to materially increase our estimation of her talents. She has improved remarkably since her last New York engagement, and we have no doubt she will continue perfecting herself until she reaches the zenith of her powers some years hence. J. B. Studley doubled the parts of Count Amaury and Neothold. He has great strength of voice and physique; his action is picturesque, and his declamation has a rude, untutored force of its own. Mr. Studley would have ranked as a tragedian with Booth and McCullough had his steps been guided by the lamp of culture. In this play the contrast afforded by his transition from the patient, suffering Amaury to the fiery Saracen was very effective. R. L. Downing as Gerald wore a handsome costume. We are sorry we can say nothing more in his favor. The young man has an advantageous presence and he appears to be ambitious: but he delivers his lines in a manner that leaves no room for doubt that he is entirely ignorant of their meaning. False emphasis, false inflection, false accentuation and incorrect pronunciation are a few of his failings. Nevertheless, his name is printed in blacker type than the rest of the company (barring Studley) on the bill. If the thickness of type really indicated the different degrees of merit, Mr. Downing would have no right to claim any greater than that conferred by 'diamond," "pearl," or at the very extreme 'agate." Thomas Ford's Irish brogue illfitted the Saxon Prince Ragenhardt. Charles Hawthorne was good as the Duc de Nayme, and T. L. Colemen played Charlemagne satisfactorily. Joseph Anderson-the star's brother -is progressing nicely. He was creditable as the old fencing-master Richard. The Daughter of Roland drew good houses Thursday and Friday nights and at the matinee. Saturday night the auditorium was quite filled.



Miss Anderson appeared as Galatea in Gilbert's charming comedy on Monday evening. The people present saw a really enjoyable performance. In this part Miss Anderson is without an equal. The ingenuousness and sweet pathos she infused into it were truly delightful. The simplicity of her acting in the lighter scenes captivated the audience and won from them considerable applause. The company rendered better support than heretofore. Mr. Downing's Pygmalion was tolerable. H. B. Norman's Chrysos excellent, and Adelaide Ross' Cynisca pleasing.

On Thursday night and for the rest of the week The Hunchback will be acted. Miss Anderson's Julia is one of her best impersonations, and Studley's Master Walter is capital.

The Corsican Brothers at Booth's has done a large business during the past week. Frank Bangs as Fabien and Louis has won approval and he makes an acceptable substitute for Charles R. Thorne. The latter, by the way, will not return to the cast either here or in Boston, where the piece will be taken at the conclusion of its run in this city.

The Goodwins and Ned Thorne are doing well in The Black Flag at Niblo's. The bustle of this busy melodrama pleases Gilmore and Poole's patrons.

After this week Emmet will give seven more performances of Fritz Among the Gypsies at Haverly's. His engagement has been singularly successful from a pecuniary point of

Raymond has "caught on" with In Para-

creation which, thanks to the star, is is a delight to play on, so responsive to destined to live in spite of the crudities of the play which serves to introduce him. Next Monday the ever-popular Western actress, Annie Pixley, returns with the perennial M'liss. The soubrette's acting in this piece is always a treat. We have seen it several times and are eager to see it again.

A Parisian Romance is one of the greatest successes yet achieved at Mr. Palmer's theatre. Play, acting and setting are beyond praise, and the Union Square is crowded every night with fashionable throngs. Good seats cannot be had unless secured at least a week in advance.

Mirth and merriment, the usual Pastorian Attributes, are present in increased force this week at the cosy little theatre around the corner in Fourteenth street. Fun on the Stageone of the best farces in the repertoire of this house-is revived this week, and Tony Pastor as the manager and Kruger as the tragedian make the people howl. There is an enjoyable olio in which such favorite artists as Mattie Rogers, Charles Vickers, Wood, Beas- that concern, and that Lenoir will be "Lost ley and the European skaters participate.

Young Mrs. Winthrop is piling up the figures. This week the record will close with the 117th representation. And still the receipts are so good that the date for bringing out the new play is misty.

* . *

The Merry War was sung at the Thalia last night (Wednesday) with an ensemble that put to the blush the late English production. The Germans know how necessary fine scenery, rich costumes, powerful chorus and ample orchestra are to the successful presentation of comic opera.

McSorley's Inflation at the Comique is a phenomenal success, surpassing all the former triumphs of the house. The business does not fluctuate, and the auditorium is filled nightly in every part.

The Musical Mirror.

We wish that we could honestly say that the concert at the Casino on Sunday night was a good one; but we cannot. There were many good points in it; but the general effect was slovenly and unsatisfactory. The band and its conductor, Mr. Rudolph Aronson, were more than once at variance as to the tempi; and it is a difficult task to knock such a good band as that of the Casino out of time. Nevertheless it was done, and successfully. Miss Isadora Martinez has a nice voice and sings like a true artist. She is very agreeable, and in Mignon's song, "Connalo tu le puys," she was delightful. Miss Helen Ames, who rejoices in a light soprano of great agility but little volume, sang the first part of Venzano's hackneyed waltz so direfully out of tune that we thought she must have been ill; but, strange to say, recovered herself and sang the rest of the song exquisitely. Miss Heimlicher played the Tannhäuser Fantasie, by Liszt, admirably, showing great firmness of touch and absolute control of the instrument (a magnificent Weber grand piano). Carl Formes gave another proof, if, indeed, proof be lacking, that the aphorism lost none of its appositeness. Why will not artists off in the interest to see My Partner, and this globe, they will wear out with time? The draw for several seasons to come. old Edax rerum spares not even operatic bassi. When a singer can no longer sing, then is his time to teach. The house was full, but the

The stage setting of Virginia, at the Bijou, is superb, and the acting very far beyond its deserts. Had the same amount of money, care and talent been expended upon a worthy subject the piece would have run for a lifetime -we don't mean a Methuselah lifetime, but a moderate lifetime-say a century or so.

Iolanthe worries along at the Standard, and, strange to say, people go to see it in moderation. "They do it, but they don't like it," like the Duke of Dunstable. Now, Iolanthe is good music; but it is also dull music. Sullivan, in reaching too high, has strained himself. Many good things are also dull things, ex gratia, Milton's "Paradise Lost" and Richardson's "Clarissa Harlowe," which sooner MIRROR, in anticipating a continuance of their than read again either, we would cheerfully suffer the peine forte et dure, or even one of Talmage's acrobatic sermons, or the (Edipus of all the people who have met or had dealings of Sophocles, bare feet and bunions included. with the actors. We are advised from Londou that Iolanthe is a very misty success there. Gilbert and Sullivan make a powerful team-their very names draw, and draw most deservedly, for they are the foremost men in their art; but Iolanthe herself will never draw, it is too Weberian, too Wagnerian, too Mendelssohnerian for an opera bouffe. It is like the jackass that envied the lap-dog, and strove to climb on its mistress' knees: like a church organ playing "Yankee Doodle;" like an elephant threading a needle, or anything else disproportionate and clumsy. We don't want a comic song set to a four-part fugue.

week to Count de Bournier's play-translated dise. The Grand has been literally filled at make. There is a little gem of an upright in | impersonations.

every performance. Major Bob Belter is a the drawing-room of the Stuyvesant Club the touch and yet so resonant. There is a delicate adaptation to the finger in the Weber piano that we have never felt in any other. The in strument seems to come to one, like a violin or a harp-not a mere mechanical music-box.

> We see that Colonel Mapleson, inspired by zeal for the cause of the higher education, proposes to give the services of Her Majesty's Opera Company for the benefit of the Washington-Lee University. Very creditable in the Colonel. We always prize most that which we do not possess. What a fabulous value the higher education must have in Colonel Mapl son's eyes. Wonder if the curriculum of the Washington-Lee University includes the celebrated Irish village school-master's "Tuppence-a-week to learn manners." It it does, what an advantage a course might be to Colonel Mapleson!

On dit, that the Oily Card at the Standard intends to take advantage of his oleaginous nature, and to slip out of his responsibility to Leonore" to us in future. " Ay de mi," as the Spaniard groans, "Alas! alas!" as the Briton sighs. "Ahime," as the Italian weeps. "Wir. rah sthrue," as the Irishman keens. What'll we do at all, at all.

The Casino is doing very well with The Queen's Lace Handkerchief, which, if not of the finest texture, is still very fine. Imitation lace has been brought to such perfection of late as to almost drive the real article out of the market, and the Casino lace is so deftly woven and so gracefully waved that it is really almost as good as though it was real point. At present we must acknowledge that "Strauss shows which way the wind blows."

Aldrich and Parsloe's Boom.

The career of My Partner has been truly remarkable. It has outlived many more ambitious compositions, and its life seems now to be as vigorous as ever. Modesty has been one of the chief features of its handling. Louis Aldrich and Charles Parsloe have never circused the play, yet they each have amassed handsome fortunes during the time they have acted in it. From comparatively humble positions they have established themselves high up in public estimation, and they rank among the most successful and affluent men of the profession. Their merits and the merits of Bartley Campbell's play have earned recognition and generous support without the aid of trick or device. An honester popularity could not be attained.

The stars have now been out several seasons during which they have continuously performed the same drama. This Winter their profits have not been so great as formerly, because theatrical business has not been so brisk as usual, and the small towns especially, which are deluged with too many shows, have failed to pan out with the accustomed munificence. Nevertheless, Aldrich and Parsloe have suffered less curtailment than most combinations, and this will be readily seen when we state that the net profits from the beginning of the tour last Fall to the first of the present year aggregated "superfluous lags the veteran on the stage," has \$23,000. Proportionately, there is no falling recognize the fact that, like everything else on there is every prospect that it will continue to

> Next season, however, Aldrich and Parsloe, yielding to the temptation of the hour, have determined to start a regular My Partner boom. For this purpose they have entered into an arrangement with Frank L. Gardner, by which the latter will devote his ingenious talents to the securing of such materials as are necessary, in the way of advertising stuff, etc., to carry out the plan in magnificent style. There will be lithographic posters of novel design, window bills of an extraordinarily attractive kind, and other like paraphernalia in prodigal abundance. Twenty-three weeks of time are already filled and the vacant dates are bespoken by many managers.

The indications are that Aldrich and Parsloe will make their boom as successful as they have made their hitherto unostentatious method of management. They stand well in everyone's regard; pay their bills, keep their engagements, fulfill their obligations-in short, they are an honor to the American profession. THE prosperity under the régime that will go into effect next Autumn, doubtless reflects the wishes

-C. G. Craig, leading man of Charlotte Thompson's company, writes: " Although it's rather late to express the good will that crops up in the holiday season, still I want to assure you of my hearty wishes for the continued success of THE MIRROR during the ensuing year. Your Christmas number was admirable.

-Emma Bobbitt, who made a hit on her first appearance a short time ago at Booth's, will give a reading at Chickering Hall on Feb. 22. The programme will be enlivened by musical talent both vocal and instrumental. What charming pianofortes Weber does Miss Bobbitt will read, recite and give several



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ON THEARICAL WEAKNESSES.

I suppose Minnie Cummings and Agnes Leonard and several of that ilk will rush down to consult Howe and Hummel if they read that headline and go no further. Or Freddie Gebhardt and Howie Osborn will go to practicing with dumb-bells, convinced that the Gusher is' going to make an onslaught on them. I should have set down my text in better form and said "the weaknesses of theatricals," for it is with little foibles peculiar to the profession I propose to deal this morning. I was impelled to the consideration of this subject by several occurrences during the week, one of them an immense floral display at a certain theatre. Now, howsoever an actress may counterfeit the varied passions of her rôle, she tails signally to express delighted astonishment before the curtain when the usher and the leader hoist up the floral tributes. She may have depicted rage, jealousy, love and consternation during the evening to the approbation of the house; but when she strikes the surprise party business before an advancing column of flowers, she goes all to pieces. And yet they will do it. The devoted Ichabod (they all have a devoted Ichabod) tells her in the afternoon what he has ordered. She knows to a blighted rosebud just what she's going to get, and yet she simulates a little start of surprise. She makes round eyes of astonishment at its approach. She makes her mouth go as if in doubt, " For me?" and then she wiggles a little to express "How good," and smiles a little timid "How kind," and buries her nose in the biggest rose as who would say, " You over power me !

Now, who is caught by that nonsense? Why, Adelaide Neilson used to order her own flowers by the hundred dollars' worth. She has stopped at the florist's at seven o'clock, en route to the theatre, had two up and two down with the exorbitant gardener about an immense ship of flowers, made him stick in a dozen more camelias and light the whole thing up with his best cornelia corks; and two hours thereafter she sank back against the proscenium perfectly thunderstruck at its appearance as it sailed over the footlights-"so unexpected," you know. Henry Abbey is a staunch believer in flowers. His stars can go to the box-office and see 'em before he sends 'em in, and so regulate their display of astonishment. It's best to be acquainted with the resources of the establishment, lest one shows too much delight over a horse-shoe when there's an omnibus and a Cunard steamer coming down the aisle behind it.

I wonder if Dr. Pallen or Dr. Phelps or Dr. their favorite plasters? I'm anxious to know if Mr. Lord or Mr. McCreery or Mr. Daniells, when business flags, run round and look at each other's windows? I'm desirous of learning whether Charley Spencer or Leon Abbett or Abe Hummel trot off to some nice lawoffice the minute they get a vacation from their own? When trade is dull, do the butchers and bakers and candlestick-makers find a delight in flying to blood, bread and mutton

Because, the instant an actor gets his foot loose at his own theatre, he rushes to see a show in some other. He arrives in New York after a barnstorming season of weary months, and instead of going to bed, as Joe Coburn after a fight or Rowell after a walk, he braces the first box-office and spends the first hours of his emancipation from hard work in an orchestra chair. Here you take the people playing at our various theatres. They are at it every night and Saturday and Wednesday matinees. But Tony Pastor is good enough to have a show Friday afternoon, and Harrigan and Hart Tuesday, and there you will find the professionals in their element seeing another only," I said.

I remember once, when knocking about the country towns with Parepa of blessed memory, we got to New Haven on a shocking night. Nowhere outside a Connecticut town could be found such weather; a rain which was mud when it started from Heaven came down, and came crossways, and ricochetted, and rebounded. A wind that resembled a ten-bladed jack-knite was abroad escorting the mud, and the orchestra of the elements was executing a like a drowned rat, and announced that in consequence of the dreadful weather and the non-

arrival of a paying public, their performance would be postponed until the next evening.

"How delightful!" cried Euphrosyne. "There's Tony Pastor at Brewster Hall with 444 Broadway shows. We can go to that." And we did. She tied up her delicious throat with a couple of tippets; she gathered her thickest garments, and we struggled manfully over to the performance of Butler's Variety troupe. After being unrolled and brought to light, we discovered our next-door neighbor to be Sher Campbell.

"You must be crazy to come out such a night," said the gentleman, as he gazed with astonishment on our mud-spattered countenances. "Why, no other women would dare face such a storm."

Even as he spoke the usher carted down a package of waterproof cloak and green bérège veil, which was duly deposited alongside Sher. The outer coverings were carefully removed, several layers of knit comforters peeled off, and behold there was Adelaide Phillipps. Campfor he had the blessed trio on his hands for the return trip to our several hotels.

I went into Tony's the other afternoon, and looked round the house. There, beaming with satisfaction at the chance of seeing a performance, was the auriferous pair, Nat Goodwin and Lizzie Weathersby, his wife, happy as clams at high tide; so nice-such a novelty to go to a theatre, you know. Gertie Granville, Tony Hart's wife, was there; she had got out of the bill at the Comique, and of course went to Tony's the first chance. Then Aldrich and Joe Wheelock and Raymond dropped in, and sitting up like a couple of Stoughton bottles, brim-full of high spirits and youthful delight. There were the Two Orphans, the father and mother of Louis and Alice Harrison. They have been in theatrical life for forty years; but how they did enjoy that show! Their young guardians are prancing round Kalamazoo and adjacent snow-drifts; but when they reach New York, as certain as sundown. Alice will be in a front seat and Louis standing up in the rear of some theatre within six bours after leaving the

I got a letter the other day from a lady in the profession, enclosing \$5, and saying: " Pay that, if necessary, but get me a seat at the Union Square for Wednesday. I shan't get in till after seven, and I must take the train for Boston at eleven; but that will give me two hours and a half for the theatre." And she had them, and enjoyed them no doubt, because the Romance of a Parisian is worth breaking into à journey for. But my friend would have done the same thing to see any kind of a show. It's the ruling passion of theatrical people-one of their weaknesses.

Since the days of Dr. Appleashiosmocometico (the quack of Captain Marryatt's novel Japhet), the world has never been bereft of its medicated fraud; and it's perfectly startling to discover how many professional people possess faith and gullibility enough to enable them to flourish. I came upon an ancient dame the other day sitting in retirement with two awful plasters under her eyes.

"In the name of Heaven, what has happened?" I asked, with solicitude.

'Nothing, dear," replied the cheerful old are positively wonderful."

As her countenance continues to look like a map of the Pan Handle Railroad, with all the Robertson or Dr. Sayre, in moments of relax- connections, I am not ready to go into training and it failed both ways. ation, take pills or shingle themselves with for an affidavit. But I got sufficiently interested to explore the lair of Madame Reynard. She holds forth on a prominent avenue. Judging from her diamond earrings and good store-clothes, she is in a very prosperous financial condition; and since I heard, through Susan B. Anthony and the Bible, the particulars concerning the exploits of Sapphira, I have not dreamed of such lying possibilities.

She is a woman of forty, in excellent preservation, smooth of skin, plentiful of hair and perfect of teeth. She stood up unblushingly and told me she was seventy; had grandchildren ready to be married, and owed her youthful appearance to the use of the nostrums she has been dispensing to a grateful world. She sold crescent-shaped plasters to surround the eves and eradicate the crows-feet that years will place there. She had triangular bits to fit about the mouth to root out certain set lines that appear in the vicinity of our potato-traps when the flush of youth has been beaten by the full hand of time. And she had whole complexion-masks to sleep in and frighten burglars out of their seven senses and full kit of tools. "I suppose you sell them to maiden ladies

"Oh, dear, no," responded the ready liar;

"I sell them to hundreds of married ladies." Holy Divorce Laws! Did ever any husband, 'at midnight in his guarded tent," wake up, find a complexion-mask on the opposite pillow, and not sue for a separate maintenance before breakfast next day?

But I had struck an epoch of discovery, My nerves were yet unstrung over the revelations of Reynard, when I went in for a gossip with a fairly well-known actress of gossamer proocturne of lost spirits. Carl Rosa climbed in portions. She was vigorously rubbing one of portions. She was vigorously rubbing one of her arms with a yellowish liquid.

"Hello! young woman, got the rheumatism our professional friends will appear. her arms with a yellowish liquid...

barn-storming in Pennsylvania?" was my interrogatory salutation.

"I see" (the Gusher always knows it all);

you've had a fall and sprained your arm?" 'All wrong. I'm using Madame Niclodius' Melorophilme for developing the limbs and bust." I sat right down in a convenient coal-

"In the name of the 69th, don't tell me that," I faintly murmured.

"Why not?"

"Because it dislocates my belief in woman's equality with man. Don't-don't, I beg of you, tell me you believe in a nostrum for developing your muscles or your meat."

"I think I already perceive a change in my appearance," she taltered. "Of course, I don't have much faith in it: but it can't hurt to fry it. I know Jennie - and Kittie are using it."

Then I undertook to tell her that about ten barrels of it might reach a muscle-not a spoonbell fell back speechless, and well he might, ful less. I read her carefully the directions on the bottle of the balm. It was "to be thoroughly rubbed in on the bust with a rotary movement of the hand." It was to be "thoroughly rubbed in on the calf, with longitudinal strokes made from the ankle upward.

"And," said I, triumphantly, "what's to become of your hand after all this rubbing with this powerful agent of inflation? There are more muscles to the square inch in the human hand than in any other portion of the body. By the time you've raised a hump on you any where else, that hand will be fit plant in Bummers' Square as a mate to the Bartholdi torch-bearer. What dreadful digital developments you may expect if you have any faith in this trash.' Poor Polly had not thought of it in that light, and the argument rather weakened her; but she told me a story connected with development too good to be lost.

Some two years ago her scrawny condition and the tashion for square-cut dresses induced her to consult a physician and learn if anything could be done in the case. This doctor affably gave her a recipe, and Polly went off quite encouraged. She read it over care-

Cinkopincum,			vii f. oz.
Allaprobius,			iii oz.
Carb. makum,			oz. xvii.
Tinct. bustam,			x oz. ii.
Appl	ly three times a	dey.	

Feeling a little delicate about getting this mixture prepared at a druggist's, she cast about in her mind for an agent. That evening a well-known actor dropped in for a chat, and being one of the boldest and best-natured men in the world, Polly said, "By the way, Jack, won't you please get that prescription put up for me at Caswell's as you go home?"

The compliant comedian assented with alacrity, but with manlike curiosity asked what it

Polly, having her Ready Liar handy, replied, Why, my hair is coming out badly, and this is a great remedy to stop it."

That remark sank deep in Jack's mind. Next day he sent a bottle of the bust developer to Polly, and about three months after he turned up at the actress' flat in a very discouraged condition. As quickly as possible he got to his errand.

"I say. Polly, did that prescription do you any good? I took the liberty of getting it put up for myself, and I suppose I must idiot gravely. "I'm trying Madame Reynard's have rubbed as many as twenty bottles into great discovery for removing wrinkles. They my skull, and I don't see a pin-feather com-

So all the time she'd been using it to develop

I resumed my seat in the coal-scuttle and howled with delight; and no one can howl out. THE GIDDY GUSHER.

A Worthy Charity.

But a few boxes remain unsold for the Children's Carnival at the Academy on February 2, and an exceptionally brilliant attendance is expected. Two hundred children are rehearsing the dances, tableaux and marches at Irving Hall, and the programme promises to be more attractive than any of the six that have preceded it. The Carnival is given for a laudable charity-the Western Dispensary. That institution has been in operation for several years in a district that is inhabited by the very poorest classes, and the suffering and want it to this country last season, and during a very has been the means of relieving would fill a whole library of records. The Dispensary is almost out of debt, and it is reported that the Academy performance this year will pay off building the last penny and leave the building free of incumbrances. Dr. Egbert Guernsey—a physician whose career is marked by thousands of acts of kindness and charity to all conditions of men-was the founder of the Western Disensary. It should be an enduring monument

Among other professional ladies, Christine Nilsson had manifested her intention to be present at the Carnival, as THE MIRROR has already announced. The following letter from cantatrice was received in this city two

DRAM MRS. GURRNSEY:—Allow-me to express to you my very best thanks for your kind invitation to be present at the Children's Carnival and Grand Ball on February 2. I am sorry to say that I shall not be in New York at that time; but I have given instructions to my friend, Mr. A. Barbeland, to keep a box for me for the grand occasion. I shall be with you all in thoughts, and hope that this great charitable work will be an immense success in every respect. Believe me, dear Mrs. Guernsey, in great haste,

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Short and Inglorious.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Jan. 24.-Messrs. Andrews and Stockwell, who reached the Slope in the train of a Humpty Dumpty troupe, have fled the city. They leased the Grand Opera House a few months ago, and promised big things in the way of good entertainments at cheap prices. The theatre is closed; the ghost should have ambled yesterday. Company disbanded; some are in a bad fix. The pair decamped on Sunday, and are supposed to be making for Mexico by the Southern route. Serious charges are alleged against Andrews, and efforts are making to reach him. Chaff had been underlined as the next attraction. The 'Frisco career of these worthies was short and inglori-

Esmeralda is a fashionable hit at Baldwin's. There was standing room only the first night. It is undoubtedly in for a run.

The little Pop party has jumped at once into the good graces of the San Franciscans. Mackay and Castleton are the greater favorites. The houses have been crowded.

Strogoff is still on at the California. Cecile Rush is ill, and Georgia Cayvan has been acting in her place. Rival claques attend on Cornalba and Ariel. J. R. Grismer has been engaged as leading man and stage manager at

Cad the Tomboy is a success at the Baldwin. Ada Deaves has been temporarily substituted for Martha Wren in the leading character. Miss Wren, who made a flaitering hit in the part, is ill. On account of a quarrel with Grover, Jr., Raymond Holmes has thrown up his position in the company.

The National Capital.

IBY TELEGRAPH TO THE MIRROR.

WASHINGTON, Jan. 24.—Bartley Campbell's White Slave combination opened at the National Monday night to a fair house. Bartley left the city yesterday for Philadelphia, whither he goes to superintend preparations for the production of Siberia.

At Ford's the Boston Ideal Opera company be gan their second week with a jam, much to the surprise of the knowing ones who prophesied that business would "drop" during the latter part of the engagement. Miss Ober is acting as her own agent, travels with the company, and "counts up" regularly every night. She is a woman of business-and nerve.

At the Comique Fanny Louise Buckingham and her steed, James Melville, appeared in Mazeppa to a crowded house.

Professor Carl Faellon will give piano recitals at Marini's Hall January 29, February 5 and 12, assisted by Kate Percy Douglas, Florence Rice-Knox and Susie Macauley.

Opposition to the Crook. (BY TRINGRAPH TO THE MIRROR!

ALBANY, Jan. 24.-The Black Crook is doing a rushing business at the Leland; there was a very large house last night. Still, it is voted the poorest show the Kiralfys ever brought to Albany. A counter-attraction at Levantine's Theatre is The White Crook, which is drawing

The Jessie James drama (gore galore) drew a top-heavy house at Music Hall last night.

The Two Salvinis.

[BY TELEGRAPH TO THE MIRROR.] PHILADELPHIA, Jan. 24.-Margaret Mather

made her first appearance in this city Monday night, and drew to the Chestnut Street Opera House the smallest first-night audience that has been seen there in some weeks. Miss Mather, as Juliet, has impressed favorably. She is not a phenomenal actress, but displays intelligence and ability, and gives promise. Her faults are those peculiar to budding talent, and the best advice that can be given the young star is to study nature more closely and be less lavish of those mannerisms never absent from a wellcoached debutante. Alexander Salvini, who appeared as Romeo, is also new to this public. He possesses decided talent, and if properly schooled in his art will make a fine actor, is only twenty, and is very handsome. Under the care of Carlo Chizzola, young Salvini came brief space of time has become familiar with the English language, although he still retains an accent which at times is very marked. Signor Salvini has always been reluctant to have his son become an actor, and had selected for him the profession of civil engineer. Alexander came to America to accept a position offered him by a prominent engineer of Baltimore, a friend of his father. But he became stage-struck and accepted the offers made him by Mr. Palmer to play George Duhamel in Article 47 at the Union Square Theatre, and his success as Duhamel led to his acceptance of the engagement to support Miss Mather. Alexander Salvini's first ribearance upon the stage was made in Florence, Italy, at the age of eighteen. He then played the title rôle of The Son of Titians for a benefit. Signor Salvini came from Baltimore Monday to witness his son's performance of Romeo. Previous to Salvini's departure for Baltin he secured seats for that evening, but desired to preserve his coming a secret, as he wished to witness the performance unknown to his boy. If the great tragedian is satisfied that the young | calls.

actor gives such promise as predicts a fe he has determined to have him study under his own direction, and Alexander will then return to Europe with him in the Spring

At Haverly's, on Monday night, pretty little Minnie Maddern was greeted by an audience that crowded the theatre from pit to dome. Her impersonation of Chip is clever; but Callahan's play is trash. The young star is worthy of a better piece. Chip is at best a poor ch acter, and the other personages are mere sketches. William Cullington, who appears as Still, may be an actor; but if he is, the rôle of William Still has placed his light under an ex-tinguisher. Minnie Maddern has a bad habit of dragging her speeches in a senseless and monotonous manner, which, if not corrected, will prove a very great defect. A better play will bring more life out of her. The piece is foggy, and so was the performance.

The Jerseyman, at the Arch Street Theatre, drew a large audience. Gilderoy N. G. Punk, Barney McAuley's new part, is cut after the same stripe as Mulberry Sellers. Punk has on hand innumerable schemes, such as making cats consume their own noise by means of a patent air-tight muzzle. He is also the protector of distressed maidens, and much else. play is ordinary, but not deveid of humor. McAuley amused greatly as Gilderoy,

Iolanthe in the West. BY TELEGRAPH TO THE MIRROR.

CLEVELAND, Jan. 24 .- Our curious folk the fashionables had their first taste of Iolanthe on Monday night. There was an overflowing house. The opera has not created a furore. It will be repeated Thursday and Saturday. Sonnambula was greeted by a full house last night. The weather is intensely

Little's World is not drawing large houses at the Academy, and the small audiences are by no means enthusiastic.

Our Summer Boarders. [BY TELEGRAPH TO THE MIRROR.]

KINGSTON, N. Y., Jan. 24.—Elliott Barnes new comedy, Our Summer Boarders, was given at Music Hall on Monday. Carroll and Frew, the Irish comedians, caught on at once.
The play is a success. Mr. Barnes' is to be congratulated on his latest effort.

Burnt-Cork Prosperity.

BY TELEGRAPH TO THE MIRROR.

LYNN, Jan, 24.-Thatcher, Primrose and West played to \$765.85 Monday night; finest minstrel show ever given in this city. Billy Rice joined the party at this place; but he wa unable to appear on account of a bad cold.

The Three Detroit Theatres.

DETROIT, Jan. 24.—Lights o' London, at Whitney's, is a great success. Business is good. Squatter Sovereignty is doing well at the Detroit. The Ravel Parlor Circus, etc., is crowding the Park,

Janauschek's New Play.

[BY TRLEGRAPH TO THE MIRBOR.]

WHEELING, W. Va., Jan. 24.-Janauschek had a full house Monday night, when she presented Mary Stuart. Last night was the first presentation of her new play, Zillah. Although we were the dog upon which it was tried, it was thoroughly appreciated by a large and intelligent audience.

Rhea Has a Narrow Escape.

BY TELEGRAPH TO THE MIRE

NEW ORLEANS, Jan. 24 .- The train bearing Rhèa and company met with an accident near Montgomery on Saturday last. Six cars were ditched, and all had a narrow escape. The train was delayed fourteen hours, and the star lost a large guarantée in Galveston.

The Giddy Sweetheart's Westward Flight [BY TELEGRAPH TO THE MIRROR.]

DENVER, Jan. 24.-Minnie Palmer opened to nearly \$1,000 on Monday night. Last night there was a still larger house. Bishop's week of Strictly Business was only moderate; receipts, \$3,420.

Miscellaneous.

[BY TELEGRAPH TO THE MIRHOR.]

SAN FRANCISCO, Jan. 22.—Baldwin's Thea tre opened to-night, under Frohman Brothers management, with Madison Square co., in Esmeralda. House packed with most fashionable audience that ever attended a dramatic entertainment in this city. Company and play a grand success. C. E. BLANCHETT. a grand success.

WELLESVILLE, O., Jan. 23.-The Charles Howard Aunt Keziah company arrived on time, as advertised, and opened the new opera house to a crowded auditorium of our best citizens. Mr. Howard's share will reach about \$700. The company is first-class, gave unbounded satisfaction, and Aunt Keziah (Charles L. Howard) was received with shouts of ap plause. The play, company and opening are a great success. HARRY COOPER, a great success.

Proprietor Opera House.

BANGOR, Me., Jan. 23.-Denman Tho son is giving Joshua Whitcomb to-night to a crowded house. Receipts very large.

Boston, Jan. 24,—Courage was a great trumph. A large number were unable to obtain admission, the Park Theatre was crowded. Act Five alone received four re-J. B. Stan

PROVINCIAL



BOSTON.

The beautiful Bijou Theatre is a great success as well as lolanthe. The management have no cause to grumble at the measure of success accorded to their efforts thus far. Monday evening was the fittieth representation here of lolanthe, and of course souvenir programmer were in order. Pounce & Co., Ben Woolf's opera, is in rehearsal, but it will be several weeks before it can be heard. I understand that that admirable and conscientious artist, Signor Brocolini, is not to be in the cast of the new opera, which is greatly to be regretted. Edward Temple, of the lolanthe co., is a most valuable artist, and his acting and singing are much to be commended. Clara Poole improves constantly, and is now an established favorite.

his acting and singing are much to be commended. Clara Poole improves constantly, and is now an established favorite.

Taken from Life has met with only fair success at the Globe the past week. The literary merits of this piece are better in spots than some of the melodramatic trash that has been inflicted upon us the present season. Gerald Eyre walked through the character of Walter Lee, giving no force to the strong scenes nor effect to the quiet ones. J. D. Beveridge was not at all remarkable as Philip Radley. I had expected a great performance. John Hozell was excellent as the old jockey. Louise Balfe was very nice in her quiet scenes, but did not rise above mediocrity in the passionate ones. Eme Roseau, who will be remembered as a member of Colville's Follyco, was very pleasing in a small but effective part. Frank Lamb was everything that could be desired as Titus Knott. It was a most artistic piece of acting, and made the hit of the performance. Business good. Taken from Life all this week.

The Rankins closed their engagement of two weeks, at the Park on Saturday, and this week A. C. Gunter's new romantic drama, Courage. The co. includes Mark Pendieton, Henry Lee, J. G. Saville, Oliver Wren, Horace Lewis, J. V. Keele, Charles Constantine, William Lee, W. H. Stuart, Rose Osborne, Katie Gilbert, and Hetty Tracey. A large number of auxiliaries and a Cuban ballet troupe is engaged in the representation.

Bouciculati, in The Colleen Bawn, crowded the Museum with enthusiastic audiences last week, His engagement thus far is one of the most successful he has ever played here. The new play, The Amadan, 20th.

The Equine Paradox remains this week at the Windsor—it being the last of the very successful engagement of Mishler's wonderful performing horses. The theatre has been crowded to repletion at every performance. A professional matinee was given on Tuesday, and an extra one will be given on Friday of this week.

At the Howard Athenæum, Wheatly and Trayner's Specialty comb. appears this week. Among the members o

Keane.

At the Boylston Museum, Harry G. Richmond's comb. and Yale and Decker's Specialty co. appear after-ason and evening; Florence Stover, Kate Edwards, John Leigh, Major Burke, Marrer Leigh, Leonard and Jones, Marsellers Brothers, and Lydia Howland also

John Leigh, Major Burke, Marner Leigh, Leonard and Jones, Marsellers Brothers, and Lydia Hywland also appear.

Items: I regret to hear of the severe illness of the veteran comedian, George Spear (Old Spudge), who is now an inmate of the Forrest Home. Mr. Spear is one of the last of the old favorites of the National Theatre, and was the original Solon Shingle in Dr. Jones play of People's Lawyer, since made famous by John E. Owens.—Mrs. Augusta Foster, a member of John McCullough's co., is a graduate from the Boston Museum.—Charles Harkinson will shortly take out a co., playing My Mother-in-Law in the New England cities.—Mr. and Mrs. Florence were in the city last week.—Joseph Haworth, a favorite actor, has made rapid strides in his profession during the past four years. Haworth deserves all success, for he is a close student and a painstaking actor. Years ago he imbibed his dramatic inspiration from the late Charlotte Crampton, one of the greatest geniuses that ever tread the boards, and under her able instruction developed into one of the most popular juvenile actors of the West. At the present time arrangements are being made to push Mr. Haworth as a star after two years' engagement with Mr. McCullough,—The Corsican Brothers, Wyndham's co. and the Ideal Opera co. are among the forthcoming attractions at the Globe Theatre.—Januschek, Margaret Mather, Den Thompson and Mr. and Mrs. Florence for the Park.—Boaton will at last have an opportunity of hearing Marie Geistinger, as the great actress and vocalist appears here in the Spring.—Christine Nilsson returns here in April; Grau's Opera co. some time in March.—Taken from Life comb, disband after their engagement at the Globe Theatre.—Rachel Cantor, the well-known actress, has obtained admission to the Forrest Home, and will shortly leave this city for that institution. Mrs. Cantor has been for many years before the public, and no lady in the profession deserves the benefits of the Home more than she.—The Elks' benefit will take place in March. The attraction, it predecessors.—Carl Pierce, the wonderful child violinist, is meeting with great success at his concerts.

PHILADELPHIA.

Manager J. M. Hill introduced his new star, Margaret Mather, to this public on Monday evening, at the Opera House. Romeo and Juliet was given, with the fair debutante as Juliet. Lady of Lyons, Leah and Rosalind form the repertoire. Miss Mather has been heralded as a histrionic phenomenon. Alexander Salvini, who plays the leading roles, came to this country with Signor Rossi aimply to travel and see America—not to be of the co. of the Italian tragedian, as has been stated. Young Salvini became quickly familiar with the language, and determined to embasace the dramatic profession so graced by his honored father, who, by-the-bye, has always opposed his children adopting the stage. Vokes Family come next week.

by his honorth and copying the stage. Vokes rammy come next week.

Minnie Maddern, as Chip, in Fogg's Ferry, reigns this week at Haverly's. Charles E. Callahan's play is a novelty, and so is the star, who is supported by Messrs. Harold Forsberg, W. A. Whitecar, William Cullington, F. Armstrong, Charles Mason, Helen Sedgewick, Kate Beebe and others. Mme. Janauschek is announced to appear on next Monday evening, and new plays are promised.

One week more of Jeannie Winston's Opera co., in La

appear on next Monday evening, and new plays are promised.

One week more of Jeannie Winston's Opera co., in La Perichole, at the Lyceum. In the title rôle of Offenbach's delightful opera Miss Winston has won many expressions of favor. Von Suppe's Donna Juanita will be the next attraction.

Barney McAuley has entered upon his second and final week at the Arch, and presented for approval his new play. The Jerseyman. Gilderov N. G. Punk, the hero, is an easy-going farmer, who is continually devising schemes to increase his exchequer; but who, after various viccissitudes, is compelled to write "busted" after all his wild efforts. The scene of action is laid in what is called Mackerelville, supposed to be a town of New Jersey. Ada Dyas will appear next Monday evening, supported by a co. which includes Barton Hill. The repertoire of the week embraces London Assurance, Unequal Match and Caste.

George H. Adams' Pantomime co. are at the Walnut. Humpty Dumpty entertained throughout the week. Half-a-dozen elephants, a troupe of camels and a pony circus heighten the attraction, especially for the little folks.

Frank Evans and his co. remain at the Museum during

rank Evans and his co. remain at the Museum during current week. The Galley Slave has given place to mille and East Lynne. Just why the two old and cadbare plays have risen to the surface of the Mumwaters no fellow can explain, unless, indeed, that low is Frank Evans himself. Annie Ward Titlany is Camille and Laby Isabel, Evans the Armand and Carlyle.

Camille and Laby Isabel, Evans the Armand and Carlyle.

The Overland Route this week at the Bijou. The Corminate of the control of the Corminated its ministrel season most abruptly on urday evening, and the end is likely to be followed by discrelap in the shape of a lawsuit. It was announced thy after the close of the house that Ames and Van ask, proprietors of the establishment, after paying ries in full, had come out something more than combined for the sixteen weeks the place was kept as Courtright and Harkins, who managed the perment, and ably, says they would like to see the for this loss. If they had played to perfectly the place was every night during the season, which they say the parties in question might as assething like the amount indicated; but the all takens of the place was enough to whittle it.

down to at least half that sum. They declare they are not yet through with the proprietors; that they contracted for a full season, and will sue for salaries in full up to close. They have been paid up to date—that is, for sixteen weeks, and at the end of the ensuing six weeks will enter suit for full pay during that period. Some very interesting legal wrangling is anticipated. The cohas meanwhile gone to pieces, and its members are widely scattered.

will enter suit for full pay during that period. Some very interesting legal wrangling is anticipated. The co. has meanwhile gone to pieces, and its members are widely scattered.

Carncross still holds on to the Christmas Tree, and the programme of last week reigns. The National Theatre offers this week a strong programme—Hyde and Behman comb, a variety show. The final feature of the entertainment is a new comedy, entitled Two Johns, of which John C. (Fattie) Stewart, formerly manager of the North Broad Street Theatre, is the author.

Items: The Cecilian Choral Society will give Gounod's Redemption at the Academy of Music 26th. The Thomas Orchestra will take part.—The third of the Thoudore Thomas Symphony Concerts, of which Mrs. E. D. Gillespie, of this city, is manageress, will take place 27th. Emma Thursby will be the soloist on the occasion.—Catherine Lewis will soon return to this city. He next engagement will be played at the Arch.—A ladies' parlor, fitted up in elegant style, will be added to the attractions of the Opera House.—Charles Ulrich, of Cincinnati, has written a new play for John Havlin, Minnie Maddern's manager. The same author's tragedy, Jane Seton, is in the hands of J. M. Hill, and will probably oe accepted for Miss Mather.—We are soon to have the Boston Ideal co. at the Chestnut Street Opera House.—Edward B. Clarke, son of the comedian John S. Clarke, has become Treasurer of the Walnut.—A Madison Square co. will shortly appear at Haverly's, in The Professor.—The first orchestral rehearsal for the May Music Festival took place on Thursday morning last at the Academy of Fine Arts, under the direction of Charles M. Schmitz.—Walter Burridge, whois a talented scenic artist, has left Philadelphia and established himself in New York. Burridge has accomplished some Capital work.—A charming concert of chamber music was held at the Academy of Fine Arts, under the direction of Charles M. Schmitz.—Hurnday afternoon. John F. Himmelsbach was assisted by Mr. Von Gelder, R. Hensig and Max Heinrich.—Henry B

CHICAGO.

Mapleson's Grand Opera has had a prosperous week at McVicker's. Large and fashionable audiences have been in attendance nightly, and on the two occasions of Patti's appearance there was a jam. The famous diva sang in Semiramide Tuesday night, and La Traviata Saturday matinee, and by her superb vocalization carried the people to a state of enthusiasm never before seen in this city at an opera performance. The current week Neil Burgess, in My Opinions; or, Josiah Allen's Wife, to be followed by Old Shipmates.

Haverly's Theatre has been well filled every night to witness the new Mastodons. The performance is a good one. They remain another week, Leon and Frank Cushman appearing in a new afterpiece called Ben Bûler and the Jersey Lily. Harrigan and Hart's Squatter Sovereignty, 28th.

The Grand Opera House has had a fairly prosperous week, the talented German co. of the Thalia Theatre, headed by Josephine Gallmeyer, being the attraction. The celebrated comedienne has appeared in some five or six different plays, and shown herself to be a most versatile and enjoyable artist. The co. remain another week, to be followed by the Barton Opera co. in Iolanthe.

Maggie Mitchell is the wonder of the age. She has played the past week at Hooley's theatre in a round of her well-known pieces, and delighted large audiences. We watched Miss Mitchell closely to detect some sign of waning power in voice or action, and failed signally. Truly, it may be said of her, "Age cannot wither, nor custom stale her infinite variety." This week Catherine Lewis, in comic opera, to be followed on 28th by James A. Herne, in Heartsof Oak.

The Olympic has again changed hands. The theatre has come into the hands of the former lessee, Z. L. Sprague, who has associated with him in the management W. H. King, proprietor of the Western Dramatic Bureau. The same line of attractions will be played. The past week the Bip Four comb, have had excellent patronage. This week, A Tale of Enchantment is to be produced—a sort of reconstructed Black Crook

BROOKLYN.

Maude Granger, in her new play, The Planter's Wife, was the attraction at the Grand Opera House on Monday night, and an audience that completely filled the large auditorium attested, by their applause, their appreciation of the star's acting. The Planter's Wife, by J. K. Tillotson, is a drama in four acts. The plot, while not entirely original, is a good one, and is worked out with a nicety of detail that is seldom found in society plays. While not melodramatic, many of the scenes are intensely powerful, especially at the close of the second and third act. The plot turns on the discovery by a woman, after her marriage to a rich Southerner, that a former husband, who turned out to be a burglar and intensely powerful, especially at the close of the second and third act. The plot turns on the discovery by a woman, after her marriage to a rich Southerner, that a former husband, who turned out to be a burglar and scoundrel, is not dead, as she believed, and who is endeavoring to win her husband's sister, demanding silence as the price of his keeping the secret. Miss Granger, as Edith Grey, the planter's wife, was seen at her best, the present characterization far excelling all previous ones. Her acting was superb, and although she was somewhat lacking in the more emotional portions, yet the performance was well rounded and artistic. The defiance hurled at her scoundrelly husband in the second act when he threatens to expose her past life, and her pathetic appeal at the close of the third act, evoked a storm of applause, and the actress was summoned before the curtain. Miss Granger dresses the character superbly, her costumes being exceedingly rich and elegant. Next to the star the best personation was that of Angie Gordon "too young to have beaux," by Lillian de Garmo. It has been many seasons since Brooklyn has seen such thoroughly artistic comedy acting as that shown by this lady, who, though young in years, shows all the rich humor of the school of art which is fast passing away. Harry Lacy, as the Planter, acted conscientiously, but was not fully equal to the demands of the drama. Still his personation was a pleasing one. M. A. Kennedy was a very smiling and jolly-looking villain, and Charles Bowser a very humorous embryo author. I. W. Summers played Arthur Blake in a very finished manner, and the remaining members of the cast were very acceptable. Messrs. Knowles and Morris mounted the play in superb style, the sets for each of the acts being worthy of the highest praise. The subsequent nights showed no diminution in the attendance, and the new play is likely to prove very popular in Brooklyn. Next week, Our Summer Boarders.

At the Park the Rankins are playing '40. Next week, Kate Claxton in The Two Or

BROOKLYN, E. D.

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Novelty Theatre (Theall and Williams, managers):
The world renowned William F. Cody (Buffalo Bill) is
playing here this week in Twenty Days, and is drawing
large crowds, especially in the galleries.
Lee Avenue Academy of Music (Berger and Price,
managers): The Lillian Cleves co. are producing the
New Magdalen this week to appreciative audiences.
Broadway Theatre (Charles S. Gray, manager):
An unusually good variety bill is presented this week,
and good business is the result.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Haverly's New Opera co., in The Merry War, was the attraction for the past week. It was very well sung, the chorus being strong, attractive and elegantly costumed. Dora Wiley was taken ill at the close of the week, and her rôle was well taken by Miss Henderson. Joseph Murphy, in Kerry Gow, 24th. Pope's Theatre (Charles R. Pope, manager): Frank Mordaunt has done a good week's business with Old Shipmates, and it seems to please the audiences. His

support is particularly good. The Passing Regiment,

support is particularly good. The Passing Regiment, 22d.

People's Theatre (Wlliam H. Smith, manager): The Rentz-Santley Burlesque co. gave a fine specialty performance during the week, the features being novel and entertaining. Frank Mayo opens in Davy Crockett 21st. Harry Noxon, the popular treasurer, benefits 27th, and will have his usual big house. The Hawsin-Stephany co. 28th.

Olympic Theatre (Charles A. Spalding, manager): Mrs. Langtry opened in Hester Gazebrook 15th. Business fine. On the 17th she appeared as Miss Hardcastle, and 19th as Rosalind, to one of the most brilliant audiences ever gathered in St. Louis. The star was fairly successful, and was well received. As forher co., with the exception of Kate Pattison, her leading lady, and perhaps one or two others, it was miserable. Mapleson's opera season opens 22d. Repertoire: I Puritani, William Tell, Il Trovatore, La Surprise, Traviatá, Lohengrin and Don Giovanni. The sale of seats has thus far been enormous, the Patti nights having been marked by an eliminated box-office sheet very soon after the sale began.

Items: Freddie Gebhardt arrived at the Southern Hotel early in the week, and attracted much attention during his stay. He was submitted to much ridicule, and the press had a great deal of fun at his expense. The outcome of an interview in the Globe-Democrat was a remember between Gebhardt and the reporter A. B. Cunningham, who was recently in serious trouble over an aftray he was concerned in. No blows were struck; but Cunninghams ent-Freddie a challenge, which the latter took no notice of. Those who know the newspaper man's vindictive nature say that the end is not yet.—Gus Thomas, the versatile assistant treasurer of Pope's, is back in the box-office after a rather severe sickness.—Mrs. Langtry purchased an \$\$5,000 diamond bracelet from Barney Speyer.—Frank Mayo will appear in a new piece on the occasion of Harry Noxon's benefit 27th.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager);
Lotta closed a good week's business on Saturday night.
The audience at the matinee was one of the largest of
the season. The house was packed to the walls, and
any ladies went into the third gallery. The rain and
slush seemed to have no terrors for them. I noticed one
hack drive up, and at least half a dozen ladies get out,
and immediately afterward an omnibus-load of all sizes,
weights, and ages. Musette, Bob and Little Detective,
was the repertoire. Lotta grows no older apparently;
she dances, sings, and is just as vivacious as ever. The
company was fair. A Madison Square Theatre co.
opened in Hazel Kirke on Monday night to a big house.
Next week, Philadelphia Church Choir Opera co.
Ford's Opera House (John T. Ford, proprietor).
The Passing Regiment was given to light houses all the
week. The play was well-given and well-mounted.
Charles Wyndham and his co. began a week's engagement on Monday, opening in Brighton. The audience
was large, and received the English favorite quite enthusiastically. Mr. Wyndham is one of the cleverest
comedians we have had there for a long time, and his
co. is made up of first-class talent. Even the smallest
parts are made to stand out. Next week, Minnie Maddern.

Holliday Street Theatre (John W. Albaugh, manager):
Bertley Carnebell's Wither Slave con played a return en-

parts are made to stand out. Next week, Minnie Maddern.
Holliday Street Theatre (John W. Albaugh, manager): Bartley Campbell's White Slave co. played a return engagement to fair business. The co. is essentially the same that appeared in it here early in the season. The scenic effects in this play are very fine, the rainstorm in the fourth act being one of the most realistic I have ever seen. As Liza, Julia Stewart was very effective, and Frank Roberts made a manly, strong character of Clay Brittan. Salvini appeared as Othello on Monday night to a crowded house. He will give four impersonations during the week, appearing in The Outlaw, Othello, and King Lear for the first time here. At the other performances Marie Prescott and Lewis Morrison in The New Magdalen and Rose Michel. Next week, Romany Rye.

other performances Marie Prescott and Lewis Morrison in The New Magdalen and Rose Michel. Next week, Romany Rye.

Monumental Theatre (James L. Kernan, manager): Harry Miner's Comedy Four comb. is the attraction this week. The bill includes the Comedy Four, Murphy, Mack, Murphy and Shannon; Billy Carter, banjoist; Jeppe and Fanny Delano, in sketches; Valjean, juggler; Charles and Ella Jerome, sketch artists; Belle Clifton and Louise de Luisi, skipping-rope dancers; Arthur and Jennie Dunn, vocalists; Wesley Brothers, negro comedians, and Charles Diamond, the Milanese minstrel. The performance concludes with the farce, Murphy's Wedding. Next week, Davene's allied attractions. Front Street Theatre (Daniel A. Kelly, manager): Frank Frayne makes his reappearance this week in his new drama, Judas; or, the Scribes and Pharisees. On Saturday an extra mattinee will be given for the benefit of the smallpox sufferers.

Items: A concert was given at Ford's Opera House of Sunday night by the Liederkranz Society for the smallpox sufferers, and about \$1,000 was realized. Mr. Ford kindly allowed them the use of his theatre.—Minnie Maddern will appear for the benefit of the newsboys next week.—The irrepressible Jim Morrissey is in town.—S. W. Fort has been appointed the representative of the Actors' Fund in this city. He has already relieved a number of deserving cases.

SAN FRANCISCO.

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Michel Strogoff was put on the stage at the California in fine style 8th, and has proved to be all that was promised in regard to scenic and stage effects. Gustave Levick, Michel, gave us a manly and well-sustained impersonation. Miss Cayvan is the best Nadia I have seen, although the lady has a habit of posing her head in all roles which is liable to become monotonous in time. Miss Cayvan is too promising an actress to fall into mannerisms of this kind. Louise Sylvester, as Singaree, overacts the character, as does also Wessells as Ivan Ogaroff. W. H. Thompson and George Osborne, as the correspondents, are out of their element altogether. Cecil Rush gives us a fine bit of acting as Marfa, and gives good coloring to the character. The introduced attractions are Ariel, the Flying Dancer, the Girard Brothers, Mille. Cornalba and the ballet. There has been considerable fuss during the past week on account of Cornalba's jealousy of Ariel, the Flying Fairy, who, it appears, is the greater favorite just now. Like all jealous femaies, Cornalba has been doing considerable talking and making all sorts of threats, which some of the sensational have magnified inso quite a romance. But peace reigns again, and Ariel flies as gracefully as ever, while Cornalba appears smiling, contended and happy. Strogoff keeps the boards this week.

The bill produced at Emerson's last week was some-

and Ariel flies as gracefully as ever, while Cornalba appears smiling, contended and happy. Strogoff keeps the boards this week.

The bill produced at Emerson's last week was somewhat of a faked-up one—the poorest of the season. The Thuzets, I think, did not prove an acquisition to the bill, although very daring in their performance. But Haverly has not proved a great success as an end-man, his comicalities being of the crudest kind, and more conspicuous for noise than anything else. The bill this week is an improvement on that of last. Charley Keed's Jarley Wax Works will be the afterpiece. Johnson and Powers, song-and-dance artists, are billed for 2nd. Business fair.

Nothing new to report of the Grand. Youth is still the attraction. A play called Chaff soon,
At the Bush, Leavitt's All-Star Specialty co. produced an excellent bill. Business good. Rice's Surprise Party, in Pops, next week.

San Francisco begins to blossom out with Charles E. Blanchett's pictorial advertising of Esmeralda, Such extensive advertising has never been done here before, Mr. Blanchett's advertising, in his visit to this city heretofore, has always been marked and original; but this time he has eclipsed himself as well as all others.

Items: Dave Belasco is hard at work on the production of Fanceignes chelicity of the surprise produced and coming that the production of Fanceignes chelicity of the produced o

Items: Dave Belasco is hard at work on the produc-tion of Esmeralda, and promises that San Francisco shall see it produced in a style that will rival its settings at the Madison Square, and even eclipse it in some re-spects.—Georgie Cayvan was so ill the first night of Michel Strogoff that her physician refused to allow her to go near the theatre; but she went all the same and acquitted herself nicely.—The agent of Katherine Rog-ers is in town trying to get an opening for the lady in Michel Strogoff that her physician refused to allow her to go near the theatre; but she went all the same and acquitted herself nicely.—The agent of Katherine Rogers is in town trying to get an opening for the lady in March.—Mrs. Jay Rial dropped a small casket containing diamonds valued at \$4,000 while entering the Baidwin Saturday night, and in less than half an hour after she discovered her loss a gentleman handed in the missing gems at the box-office.—Courtright, Hawkins, Blaisdell and Stanley, female impersonators, come to Emerson's 20th.—Flora Walsh, the child-actress, and others leave to-day to join Rose Lisle and Valentine Love in Philadelphia.—Lourise Sylvester contributed a queer sort of letter to one of the Sunday papers, denying that she is the wife of F. F. Mackay, the actor and consequently is not the mother of his big boy.—San Francisco professionals send quite a batch of the Christmas number of The Miskow to their friends in Australia by the mail steamer leaving to-morrow afternoon.—A dispatch from Truckee, dated the 11th, contains the following: "W. S. Gwynn, treasurer of the Windsor Comic Opera co., absconded last night, taking with him the the entire receipts for three nights performances. It appears that for several days before reaching here the co. had been playing to bad business. At Auburn, Grass Valley and Nevada City they barely took in expenses. Here they have played three nights to good houses. Last evening, after the performance, Mr. Gwynn quietly stepped away and boarded the westbound overland train for San Francisco, taking with him every cent of the money received, and leaving behind several unpaid bills. The affair has created considerable excitement here and has aroused the sympathy of the public. A benefit performance is being given to-night that will probably net them enough to proceed on their way castward. This is the same snap that Therese Corbett and Harry Rattenbery went away with, but it is doubtful if they will be able to get East at this rate, as their baggage has been

mento last week. J. R. Grismer is now stage manager. The White Slave was the attraction. This week Stockton and San José will be visited.—Another addition to the Order of Benedicks has just come to light, although the affair passed off quietly, as did Barry Maxwell's initiation. This time it is Cass Downing, the handsome leader of the orchestra at Emerson's, who has always been looked on as a confirmed bachelor. Therefore, his conversion was a complete surprise.—The minstrels appear to be in demand in the matrimonial market. It is said to be the volatile Emerson's turn next. Mrs. Downing is an attractive young lady, but not a professional.—Max Freeman starts for Philadelphia 17th. *Louise Lester goes to Europe in February, and will be the recipient of a complimentary farewell benefit during the week.—E. M. Roberts, manager of the Madison Square co., arrives here to-morrow.—Jay Rial's Urcle Tommers reach here from Portland 19th.—The Madison Square Esmeralda co. play in Virginia City and Sacramento this week.—Andrews and Stockwell's Pantomime co. closed a three nights engagement in Los Angeles on the 13th, and then proceeded Southward.—The Leavitt All-Star Specialty co. closes 21st, and Mr. Hayman intends sending out two cos. as follows: Co. No. 1—Ferguson and Mack, Flora Moore, St. Felix Sisters, Four Diamonds, Chalet, etc.; will visit San José, Stockton, Sacramento, Eureka, Virginia City, Carson, Salt Lake. Co. No. 2—Kelly and Ryan, Lester and Allen, Fields and Ha nson, Sinclair and Barnes and Andie Boyd. will go East over Southern Pacific Railroad, and play at Los Angeles, Tucson, Tombstone, Alberquerque, Santa Fe, Los Vegas, and will join co. No. 1 at Denver, Feb. 12; play a week there and then proceed East. Bonnie Runnells and Harry Morris, Dutch comedians, go out, but it has not yet been decided which company they will go with.

CINCINNATI.

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Grand Opera House (R. E. J. Miles, manager): An increased theatrical admission tariff generally serves to dampen the ardor of the pronounced amusement frequenter, more especially when the slush and mud combined to render the thoroughfares well nigh impassible; yet despite such drawbacks, Modjeska's engagement, which terminated 20th, was a success, both artistically and financially. Her Rosaline and Camille were unusually effective, and won for the artiste the heartiest applause. Maurice Barrymore and Frank Clements rendered creditable support. The present week will be devoted to Milton Nobles in Interviews, supplemented 27th by A Man of the People, followed 29th by Lotta.

Robinson's Opera House (R. E. J. Miles, manager): Barton's Opera co. sang lolanthe during the week with fair success. Several changes were made in the cast. Barton himself, who at the outset sang Lord Ararat, was replaced acceptably by Vincent Hogan; Marie Glover, as lolanthe, by Fanny Wentworth, the latter's role of Phyllis being filled by Letitia Louse Fritch. Walter Pelham and Robert Frazer looked after the low comedy business very thoroughly, the Fairie Queen of Nannie Louise Hartz was Amazonian enough to rank with Stalacta in the Black Crook. The opera was mounted in excellent style under Barton's immediate supervision. Herrmann will during the current week entertain the admirers of the art magique, supported by a clever array of specialty people under the management of W. H. Morton. Nilsson is underlined for three evenings during week of 29th.

Heuck's Opera House (James Collins, manager): The engagement of the Ford Comic Opera co. terminated very successfully 21st. Blanche Chapman's Phyllis, the lolanthe of Marie Bockel, and Fairie Queen of Genevieve Reynolds were conspicuously clever renditions. Denham's Lord Chancellor was admirably acted, but the inferiority of his vocalism sadly marred its effects. Olivette supplanted lolanthe soth, and Mascotte presented matinee and evening 21st closed the week's engagement.

A perfor

and the serio-comic effusions of Kitty Sheppard were well received. Manager Smith has recovered and is again at his post.

Items.—Julius Cahn, who is doing the advance work for the Catherine Lewis Operaco., was in the city 15th en route for Chicago.—Manager James E. Fennessy returned from the metropolis 20th, having succeeded in arvanging for the appearance of several desirous attractions at his popular theatre.—Strenuous efforts were made by the directors of the Dramatic Festival to secure the services of Modjeska, but a priority of engagement on the part of the artiste prevented her acceptance of the flattering offer.—George Zebold, avant courier of the Harrisons, arrived 10th.—Cincinnati has been favored during past week by the presence of several dramatic and literary celebrities—notably Henry Abbey en route to his home in New York, S. H. McVicker of Chicago and J. H. Copleston, formerly of the New York in th

CLEVELAND.

CLEVELAND.

The Square Man, at the Euclid, was not treated squarely last week by the people of Cleveland, and business ranged light, lighter, to lightest Saturday, when bad weather almost overshadowed the colored mocking-bird. A Square Man is a mild mixture of all the prominent Western dramas—just between a success and a failure. Too tame and mechanical; not a pistol-shot. Co. very fair and the scenery excellent. Maginley is the squarest man we know of, and Johnson, the whistler, the blackest diamond; Libbie Noxon a promising Blossom, and H. Ayling a quite funny Englishman. Poor business may be attributed to local counter-attractions and Emma Abbott's return this week after five years absence. Advance sales large; nearly every seat sold for Tolanthe Monday. Marion Elmore in Chispa, 29th; Lights o' London No. 2, Feb. 5.

Mart Hanley's Squatters' return visit to Academy was

Advance sales large; nearly every seat sold for lolanthe Monday. Marion Elmore in Chispa, 29th; Lights o' London No. 2, Feb. 5.

Mart Hanley's Squatters' return visit to Academy was only fairly successful. Hardly anybody in the house Saturday. The Sovereigns are about the same, tho', with the other live stock and scenic accessories, show signs of wear during their rough-and-tumble existence. One of the geese is missing, but the little porker improves, and is lusty as ever. A change in the co. was made here by the discharge of the old donkey and engaging a genuine Buckeye to take his place. J. Z. Little expets to paralyze the town this week with his revolving Panorama of the World. Ravel's H. D. and Drawing-Room Circus, 29th; Ranch 10, Feb. 5.

Items: Charles L. Howard, whose Aunt Keziah kerfumuxed here last week, has succeeded in reforming his co., and at last accounts was preparing to open a new opera house at Wellsville 23d. His Akron dates were cancelled. Miss Flo. Crowell and parents lend their lustre to the party as far as Wellsville.—Messrs, Wick and Hartz left last Tuesday for New York, their business being explained in the large card in The Miskook, which attracted a lot of attention here, several papers even copying it as a matter of news. It, with the handsome picture of Mary Anderson, sold every copy of Tius Miskook by the following morning after its arrival.—The absent managers were expected back Saturday evening.—Manager Hanna hastily left for New York. Thursday, with his scene painter, to arrange for Lights o' London next month. Will be home Tuesday, this week. His son was not called upon to attend to his business while away.—S. C. Freeman, Davene's agent, evening.—Manager Hanna hastily left for New York Thursday, with his scene painter, to arrange for Lights o' London next month. Will be home Tuesday, this week. His son was not called upon to attend to his business while away.—S. C. Freeman, Davene's agent, has resigned and come to his Cleveland home for a little leisure.—John Ogden tells me his little daughter Clara left Fred Warde's co., not on account of unpaid salaries, but because he did not wish her to travel allone. Am sorry was misinformed, as I had a better opinion of Warde. Genial John is liked by every one, from the hox-office to the stage door.—Newall Pettee, of W. G. Morgan's lithographing co., is entertaining a novel idea regarding show business—that of taking the road with a full sample line—some 28,000 of the co.'s lithographs. New, is a clipper young man and issure of success.—Will O. Wheeler now represents Abbott instead of bland Morrissey.—Obscure papers which are ignored at the Euclid refer to it as "Hanna's House,"—Charley Brainard has returned from New York with a load of lolanthe librettos.—The Elks are having trouble finding a hall, and may have to locate on the West side.—Willis Cobb, of dog circus fame, and late press agent Sells Brothers, was in town last week. He is connected with the feative Isler, of the Columbus Rohemian.—Let me tell the Cincinnal Enquirer's funny amusement man that Nat Salsbury sang "Up went the Price" several times during his engagement here, and so got ahead of him by more than twenty-four hours. You do "have to him by more than twenty-four hours."

risc early;" but please give THE MIRROR credit for dry clippings hereafter, and we'll "say nothing Fannie Clark, as Nora, in one of the Esmeralda ca, in making quite a hit as leading lady. She is wife a B. Clark, of this city.—John A. Elisler has added to managerial cares by leasing a house at McKeesport, he says he has received no notice to take part is Cincinnati Dramatic Festival.—E. P. Simpon, ahead Little's World, had a pleasant visit here with his old clege chum, M. Perkins.—Mart Hanley seems to against ill-luck every time he comes here. He was against ill-luck every time he comes here. He was hing badly over the news of his wife's illness last while last visit he was called home by his child's and last March, when he had the Harrisons, Alice Wassuicided. Next season he brings us McSorley's Infection of the control of the contro

ARKANSAS.

LITTLE ROCK.
Grand Opera House (R. H. Little, manager): Barlow Wilson co. closed here 16th, to the largest house the season. Lawrence Barrett in Richelieu, 25d, the nights and matinee; Marie Geistinger Opera co. and 27th; Roland Keed in Cheek, 30th and 31st; Fang Kellogg and Brignoli Concert co. Feb. 5.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager, feth; and evening, as Virginius, 18th; matinee, Shyled, 16th; and evening, as Richelieu. Fair business at through.

Montgomery Theatre (Jake Tannenbaum, manager, Anna Eva Fay, in Spiritualisms, to fair business, feth of fair business, New East Lynne, 17th, and night, a Kit, the Arkansas Traveler, to small but well-passad audiences. Langtry, 26th.

EUFAULA.
Shorter Opera House (P. H. Morris, manager): Knie
Putnam, 15th, in Lena, the Madcap, to a deserved,
large audience.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): F. S. Chanfrau, 18th to 20th, to light houses. Baker and Farron, 22d.

CONNECTICUT.

CONNECTICUT.

NEW HAVE'N.

Carll's Opera House (Peter R. Carll, proprietar). The event of the week was the production of lolasme by Rice's Opera co., toth and 20th, I think we agree with former critics that the libretto is amazingly bright and impudent, while the music can never be so popular as that of Mr. Sullivan's former efforts. The audiestawere very large and quite enthusiastic, and the ca, while not strong in stars, did its work conscientiously. The Phyllis of little Ada Mulle, was a model perior mance, and she easily carried off the honors of the evening. Boston Theatre co. in the White Slawe, 20d, 39l and 24th, and Willie Edouin and co., 26th and 37th, in Dreams and his new play, A Bunch of Keys; Yake Gle Club concert and the promenade of the Junior class take up 20th and 30th; the latter is the social event of the year.

Club concert and the promenade of the unior class take up 29th and 30th; the latter is the social event of the year.

Grand Opera House (Clark Peck, proprietor): The Fifth Avenue Comedy co. visit us often, and I believe have never had poor business. Such was the case 20th, when the Two Orphans was well played by an evenly-balanced cast, to a good-sized andience. Local talent, 20th; Buffalo Bill will pack the house Feb. 3.

New Haven Opera House (Palmer and Ulmer, managers): Little Corinne came 15th and 16th, playing Our Company and Magic Slipper, to good average business. The support was strong in comedy and dancing; but hardly such as she needs to set off her delightful acting. American Theatre (Press Eldridge, manager): The house was full at every performance last week. Opening 22d: Minnie Oscar Gray and W. T. Stephens with their trained dogs, and the Four Emeralds, Moore and Vivian, the Aikens, Hines and Remington, Harry Healy and Harry Floyd.

Items. Red Cloud, the Sioux chief, while visiting Prof. Marsh, took in Iolanthe, 20th, from Mr. Carll's private box. 'Tis said he expressed great satisfaction at the make-up of the fairies.—During Corinne's performance, 16th, Walter Robinson and Nellie Hesse, of the co., were married on the stage by Kev. Mr. Houghton, of the Universalist Church. The bride was very prettily dressed, and blushed becomingly.

HARFTORD.

of the Universalist Church. The bride was very pretitily dressed, and blushed becomingly.

HARFTORD.

Roberts' Opera House (W. H. Roberts, manager): Rice's Opera co. presented Iolanthe for the first time in this city 17th and 18th, to very large and well-pleased audiences. The costumes were new and rich, the centry good and the orchestra excellent. Ida Merfle, as Phyllis—who is a great favorite—and James Gilbert as Lord Chancellor were excellent. The remainder of the co. away above the average. We hope to see them again. Palmer and Ulmer co. in '49, 17th, to a large and well-satisfied house. Lizzie May Ulmer as Carrots made a favorable impression. Corinne Merriemakers gave two performances 20th, to fair business, also gave a sacred concert Sunday, 21st, to large house. Little Corinne has a sweet, strong voice, and is quite a little artist. The support was rather weak.

American Theatre (W. S. Ross, manager): Business has been large the past week, and bill excellent, Departures: Frank and Fannie Davis, to Bridgeport; Lizie Wood, to Boston; Goldie and St. Clair, to Broodyra; George D. Melville, James and Kate Edwards and Hogan Brothers, to New York. Week of 20d opened with a crowded house. Entertainment consisted of the Tills, Laiscelle Family, Wally Gibbs, Virginia Ross, Alles Sisters, Ed. J. Connelly and Master Eddie.

SOUTH NORWALK.

Music Hall (E. M. Kanap, manager): Thatcher,

Music Hall (F. M. Knapp, manager): Thatcher, Primrose and West's Minstrels 13th, to one of the finest houses this season. This is a fine co., and gave first-class satisfaction.

Billy Rice joins the co. this week.

WATERBURY.

Opera House (Jean Jacques, manager): Rice's Opera co, gave us our first experience of lolanthe, 17th. The co, was first-class, but the opera did not meet with much favor. Willie Edouin's Sparks, co, 25th.

Olympic Theatre (T. G. Broderick, manager): Continues to draw full houses. New faces this week are: Cardello and Roemer, Florence Marshall, Dick Sandi and George Kaine.

and George Kaine.

WILLIMANTIC.
Loomer Opera' House (S. F. Loomer, proprietor):
Thatcher, Primrose and West gave a good entertainment to a large house, 18th: George T. and Lizzie May
Ulmer, with the Palmer and Ulmer co., played '49 to a
good audience considering the bad night. Performance
good. T. W. Keene, Feb. 5.

DISTRICT OF COLUMBIA.

National Theatre (John W. Albaugh, manager): Robson and Crane, in Forbidden Fruit, Comedy of Error and Our Bachelors, last week, to large and delighted audiences. Our Bachelors, Saturday night, first time this season Bartley Campbell's White Slave makes second visit this week. Salvini next week.

Ford's Opera House (John T. Ford, manager): The Boston Ideals, last week, to full houses, in Fatinitra, Musketeers, Marriage of Figaro, Patience, Pirates, Macotte and Bells of Corneville. This week they give Bohemian Girl and all of last week's operas except Bells of Corneville. Wyndham's co. next week, in Brighton, Ruth's Romance, Fourteen Days, Butterfly Fever and Withered Leaves.

Theatre Comique (T. E. Snelbaker, manager); This week, Mazeppa, with Fannie Louise Buckingbam and her "fiery, untamed steed," will be put on in fine style. The new variety people are the Webbs, Mason and Lord and Lew Shillito. The Nac-Nac ballet continued. Next week, Harry Miner's Comedy Four comb. Items: Tom Karl gave a birthday lunch at Chamberlain's, Friday, to a large number of his friends, among them several members of the co.—The attendance at the theatres has been something remarkable, as we have seldom had such bad weather as that of last week.

DAKOTA.

Opera House (A. S. Capehart, manager): The Alice Oates Opera Bouffe co., in La Mascotte, 11th; Prince of Trebizonde, 12th, and Jollie Parfumeuse, 13th, to large and delighted audiences.

Coliseum Theatre (W. H. Davenport, manager): The Missourian, a comedy in three acts, written by Walter Fletcher, formerly manager of Whitney's Opera House, Eletcher, formerly manager of Whitney's Opera House, Eletcher, formerly manager of Whitney's Opera House, Elemanck, D. T., is doing a big bussiness. Adams, Gerin, Gorman Brothers, Sadie Wells, Blanche Granger and Davenport are also drawing big houses.

DELAWARE.

Opera House (J. K. Baylis, manager); Adam't Humpty Dumpty co. gave satisfaction 20th, to bit business. Grau and Snyder's co., in Iohanthe, 25th; Arch Street Opera House (Philadelphia) Minstrels 27th; Robson and Crane, 30th; Boston Ideals, Feb. 1 and 2. Item: Your correspondent saw Salvini Saturday afternoon at the Chestnut Street Opera House, Philadelphia play Othello to \$3,126.25; over 3,300 people were present.

GEORGIA.

head of have to De Give's Opera House (L. De Give, manager):

Nilsson sounded the depths of enjoyment of all lovers of good music, 6th, an enthusiastic audience showing its appreciation by continued appliause. Miss Hope Glenn almost divided the honors. M. B. Curtis, Sam'lof Posen, followed 17th, to fair business. Rhèa closed the week with Adrienne Lecouvreur, 18th, and An Unequal Match 19th, to excellent houses. The Langtry, 24th and 25th, Hidden Hand comb., 29th and 30th.

Hems: For the entire week the rain has fallen almost reaselessly, the mud covering even the street crossings, and carriage hire has been exorbitant; otherwise every aight this week would have seen overflowing heuses. As it was, Nilsson had a \$2,300 house. Had the weather been favorable, \$4,000 would have been the figure.—A feature of the week was the entertainment of Rhea by Gov. Stephens at the Executive Mansion. Report says that her Southern trip has been a success everywhere. After playing in New Orleans, 28th, week, against Langtry and Barrett, she returns to Atlanta Feb. 7, when the personates Beatrice, the same character she is to portray at the Cincinnati Festival.

Nevin Opera House (M. A. Nevin, manager): Frank Mayo in Davy Crockett 15th to good house; Rentz-Santley co. come 30th.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal,

Mayo in Davy Crockett state good noise; Rentz-Santley co. come 30th.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal,
managers): Morton's Big Four Minstrels 13th to fair
business. Katie Putnam 16th, in Lena the Madcap, to
good business. The co. give a good entertainment and
please audiences wherever they appear.

Item: M. H. Murdock is no longer with the Katie
Putnam party, having retired, and been replaced by
Walter Keplinger.

AUGUSTA.

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manager); Buckingham t on in fine bbs, Mason ballet con-Four comb-t Chamber-nds, among dance at the we have sel-ek.

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Walter Keplinger.

AUGUSTA.

Masonic Theatre (Sanford Cohen, manager): John Thompson, with his star troupe of three, including himself, gave the poorest show 12th ever seen in this city.

M. B. Curtis, in Sam'l of Posen, 15th to a very good house. Rhea, in Adrienne Lecouvreur, 17th. The house was crowded, over 400 reserved seats sold first day. She took every one by storm by her beauty and lady-like manner in her acting. She was called before the curtain every act. Quite a number of ladies went on the stage after the performance and expressed their delight to her, and hoped she would favor us with another visit during the season.

and hoped sine would layor us with another visit during the season.

Item: The old Opera House will be opened by Baker and Farron on the 25th. Manager Butler is threatening to do something grand next season.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): The Gorman Opera co. appear two nights, 15th and 25th, to fair business. Katie Putnam Comedy co. two nights, 24th and 25th.

ILLINOIS.

DIXON.

Dixon Opera House (J.V. Thomas, manager): William Horace Lingard appeared 17th, in Pink Dominos, to a very poor house. Only a Farmer's Daughter 18th to a poor house. Play pleased.

poor house. Play pleased.

ALTON.

City Hall (James McNultv, manager): A company styling themselves the Madison Square Concert co., appeared 17th. It was a poor affair and disgusted the seventeen people assembled. It was a snap, and the janitor had to attach baggage for hall rent. The five colored people who comprise the co. appeared in brogans covered with mud, giving a silent testimonial to our country roads. Smith's D. B. U. T. C. co., 25th; Jumbo Davis,

roads. Smith s 2. Feb. 23.

Items: Frank M. Daly, with Smith's Alphabetical ltems: Frank M. Daly, with Smith's Alphabetical Feb. 23. Items: Frank M. Daly, with Smith's Alphabetical Quadruplical Uncle Tom co. paid your correspondent a visit. He has the only legitimate (?) show on the road.—Rentz-Santley co. writes for a date.—Paddy Ryan co. will let Altonians judge of his huge proportions.—Fay Templeton will give one of her pieces in this city if she has enough encouragement accorded her.—Six thousand dollars is now secured toward the Opera House, and architects and scene painters pour in testimonials from every quarter.—Litta sagent failed to secure a guarantee for his star; he couldn't even get any one to catch on to Sam Lucas and his jubilee troupe of Magnolia singers.—There is a large sprinkling of snaps troubling Alton, of the beer-saloon variety stamp, which makes it bad for the legitimate. As the City Hall is badly managed, anything and everything can get a date.

LA SALLE.

Turner Hall: Harry Webber in Nip and Tuck 15th; Fiint and Steel 16th. Had the weather been more favorable there would have been a very large attendance; as it was, only fair houses.

SPRINGFIELD.

it was, only fair houses.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager):
Manager Haverly's Opera co. produced The Merry War
11th to a large audience. Leavitt's Rentz-Santley Burlesque co. came 11th, playing to a medium house. The
Kirally's Black Crook co., under the management of
Huntley, Blaisdell and Browne, showed to good business 11th, 18th. Hess' Opera co. 27th and Collier's
Lights o' London co. 31st.

ROCK ISLAND

Lights o' London co. 318t.

ROCK ISLAND.
Harper's Theatre (Ben. Harper, manager): The Harrisons entertained one of the largest audiences of this season 12th. The Tom Thumb comb had a very light house at the matinee 19th. C. A. Gardner 30th; Jumbo Davis, Feb. 7; Herne's Hearts of Oak, 8th.
Items: Marcus Mayer is corresponding with Mr. Harper for a Langtry date during the latter part of February.

PEORIA.

Grand Opera House (J. B. Barnes, manager).
William Stafford 13th to a small but appreciative audience. Kiralfy Brothers Black Crook, 19th and 20th.
Business good.

DANVILLE

Lincoln Opera House (Leslie Davis, manager): No
performances have been given in this house during the

past week.
Gaiety (John Long, manager): Best performance of Item: Manager Davis had paying business at Hoopes-ton, 13th, and, Rossville, 14th, with Gibler Brothers' Pantomine

INDIANA.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor):
Neil Burgess played an engagement the first three nights of the week in Josiah Allen's Wife. Impossible as it may seem, it is a worse play than Widow Bedott, and can discount the latter play in dullness. Business, like the play, was very bad. Anthony and Ellis' Uncle Tom's Cabin finished out the week, and drew crowded houses. Comic opera will rule during the whole of the coming week. The Ford co. open Monday night in Manola, with the Sorcerer and Merry War to follow. Iolanthe was announced for one night, but as the Barton co. is billed for the last half of the week to play Iolanthe alone, Manager English refuses to allow the Ford co. to produce the opera here.

Grand Opera House (J. B. and G. A. Dickson, proprietors): A Madison Square Esmeralda co. held the boards the first two nights of the week, and drew large and delighted audiences. John E. Owens as old Rogers, and Annie Russell, the Esmeralda, were especially good. Louise Dillon was captivating as Kate Desmond, and Charles Welles and Charles Walcoft satisfactory as Dave Cardy and Estabrook. The event of the season was the appearance of the Charles Wyndham co. in Brighton and Fourteen Days, 17th and 18th. The former play was the favorite, though the house was crowded at each performance. Catherine Lewis appeared Saturday matinee and night in Mascotte and Olivette to full houses. Next week, Salsbury's Troubadours, in Greenroom Fun, Monday, Tuesday and Wednesday; Nilsson Concert Friday, and Mr. and Mrs. George S. Knight, Saturday matinee and night for the coming week: The Royal Russian Trio, Fredericks, Gloss and La. Van, the Buttons, Frank Charvant, Clark and Edwards, Rose and Burton, Mason and Ralston, Annie Scott and Annie Prestage.

Items: The Saturday matinee of the Knights; are in the city.—Judge Voss has gone to New Orleans to inspect vaudeville theatres with a view to erecting one in this city.—The Jollities cancelled their engagement on account of the illness of John Gourla

account of the illness of John Gourlay.

FORT WAYNE.

Academy of Music (John Scott, manager): Blaisdell's Black Crook comb. 12th, 13th, to fair houses. Considering limited stage room, etc., a very meritorious entertainment was presented. Hazel Kirke (East and West to), drew a light audience 16th; the co., though very competent, was disappointing to the many who had seen Couldock and Effe Ellsler. Mr. Frankau's Pittacus was the best ever presented here. The Spanish Students under the auspices of the Union Lecture Association, to splendid house, 18th. Wentworth's Jollities, 18th. Wentworth's

been crowded all this week. The satin programme are elegant,

GREENCASTLE.

Hanneman's Opera House (Brattin and Blake, managers): Hi Henry's Premium Minstrels gave a first-class performance to a good house 17th. One Hundred Wives co. Feb. 1; Slave's Devotion co. 7th.

Opera House (H. M. Smith, manager) Opera House (H. M. Smith, manager): The Draper-Herman comb. presented Hundred Wives, 15th and 16th, to poor business. Item: The Atlantic Theatre has been doing a large

Dusiness the past week.

Hall's Opera House (E. De Forest, manager): Charles
A. Gardner's Karl co., 13th, to good business. Maude
Granger, in Planter's Wife, 16th, to large and appreciative audience. Use audience.

Laporte Opera House (Huntsman, Lay & Co., proprietors): C. H. Smith's Uncle Tom's Cabin co. came 18th to empty benches. Neil Burgess, 29th.

OSKALOOSA.

"Masonic Opera House (G. N. Beechler, manager):
William Stafford, in The Merchant of Venice, 17th, to fair business. Mr. Stafford, laboring under a severe cold and sore throat, failed to come up to the expectations of the audience. Support good. Anthony and Ellis' Uncle Tom, and William Horace Lingard in Pink Dominos, are billed for 22d and 25th.

Dominos, are billed for 22d and 25th.

DUBUQUE.

Opera House (Duncan and Waller, managers):
The Royal Hand-Bell Ringers gave a very satisfactory entertainment, 15th, 10 the patrons of the Library Association. Large audience. Marion Elmore cancelled date of 16th; also Bertha Welby's date of 18th. Hearts of Oak comes 25th; Charles A. Gardner's Karl co., Feb. 5; Slayton's Colored Ideals, auspices of Grand Army, 6th; Palmer and Snellbaker Celebrities, 7th.

oth; Palmer and Snellbaker Celebrities, 7th.

CLINTON.

Davis Opera House (E. M. Davis, manager): Harry Webber; in Flint and Steel, 12th, did not please a small house. Bertha Welby presented One Woman's Life to a small audience, 15th. Stolen Kisses was presented in a very creditable manner by the Lingard co., 18th. Receipts small. C. A. Gardner in Karl, 26th; Jumbo Davis, 29th.

Music Hall: Booked: Hazel Kirke, 30th; Wentworth's Jollities, Feb. 1.

Music Hall: Booked: Hazel Kirke, 30th; Wentworth's Jollities, Feb. 1.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Ada Gray, 19th, in East Lynne, followed by Horace Lingard, 20th, in Stolen Kisses. Joseph Murphy, 31st. Items: Logrenia, at Turner Hall, has drawn crowds of people to his gift performances this week.—Marcus Mayer writes Manager Skeels for a date some time in February for Mrs. Langtry.

10WA CITY.

Opera House (J. N. Coldren, manager): Charles A. Gardner's Karl co., 31st; Alice Oates, Feb. 2.

Items: Marion Elmore was booked for 18th, but failed to appear, and no notice was given to cancel date. Consequently there has been nothing in the amusement line this week.—Mr. Coldren refused another company a date for this week, as he will play only one company a week, and that must be a good one.

MUSCATINE.

Olds' Opera House (I. W. Olds manages): Marcus (I. W. Olds, manages)

date for this week, as he will play only one company a week, and that must be a good one.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): Harry Webber, in Nip and Tuck and Flint and Steel, 10th and 11th, giving most miserable entertainments to good business. Bertha Welbv, in One Womon's Life, to fair and well pleased audience, 13th. William Stafford presented Merchant of Venice to large audience, 16th, giving the best of satisfaction. Ada Gray in East Lynne, 18th, with fair business and satisfied audience.

Item: Co. C. Scoond Regiment I. N. G., will take a benefit 22d and 23d, and will present A Celebrated Case, with the assistance of Owens and Hammett, of the Owens Comedy co.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Ada Gray, in East Lynne, came 16th, to fair house. Hess Acme Opera co., 24th; Tom Thumb and troupe, 20th and 20th; Jumbo Davis, Feb. 1; Herne's Hearts of Oak will draw largely 5th; Curtis, in Sam'l of Posen, 8th; Madison Square co. in Hazel Kirke, 13th; Harry Webber, 16th and 17th; the Knights, 21st.

KANSAS.

LAWRENCE.

Bowersock Opera House (J. D. Bowersock, proprietor): Hess' Acme Opera co. in Chimes of Normandy, 13th, to crowded house. This co. has certainly much improved since last year, and merits and receives praise at all times. Miss St. Quinten, as Mignonette, made a decided hit. Agnes Herndon in Only a Farmer's Daughter, 17th, to good business. C. B. Bishop in Strictly Business, Feb. 1; William Horace Lingard 6th. Items: A certain prominent newsdealer, of this city, has asked every actor who inquired for a paper, which was the best dramatic journal. The almost universal reply is The New York Mirror.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Joseph Murphy 12th and 13th in Kerry Gow and Shaun Rhue. Good entertainment to the largest audience ever in the house. Acme Opera co., 15th, in Bohemian Girl. Business good. Madison Square co. in Esmeralda, 17th, was a success. Agnes Herndon in Only a Farmer's Daughter, 18th. Support rather poor. Business paying; very cold night.

Items: The business of the past week (except fair week) has not been equalled in two years. While the session of the legislature improves matters, it is greatly due to the fact that we have had standard attractions. The snap companies curse the town, but any attraction that has an equivalent to offer for the money is generally well patronized.

LEAVENWORTH.

ally well patronized.

LEAVENWORTH.

Opera House: (A. F. Wood, manager): Hess' Acme
Opera co. played 12th and 13th to good business. Fra
Diavola, with Miss St. Quinten as star, and Maritana,
with Miss Carrington as star. The co. gave good satisfaction.

faction.

New Opera House (D. Atchinson, manager): Agnes
Herndon, with fair support, played Only a Farmer's
Daughter to good business, 16th.

German Theatre (A. Hahn, manager): Rip Van Winkle was played 14th to large audience. The Postillion
was given 21st.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The appearance of W. J. Florence in The Mighty Dollar and Dombey and Son drew large audiences, 17th and 8th, who thoroughly enjoyed the successful comedian in his famous characters. Den Thompson must have felt certain of his popularity as he viewed the large audiences who roared over the eccentricities of Uncle Josh, and I venture to assert that among all the companies which come this way none are more appreciated or more extensively patronized than Joshua Whitcomb. His present co. is a fine-one, and his business was large. The Rossini Concert, 19th, drew a large and cultured audience. Callender's Minstrels play u return engagement, 27th. Thatcher, Primrose and West are due 25th and 25th.

Items: Manager Curtis was in town Wednesday.—The Mirkor is quoted as authority by most of the members of traveling combs. that come this way, and its success is heartly appreciated by all.

BANGOR.

success is heartly appreciated by all.

Opera House (F. A. Owen, manager): Ada Dyas and co. in An Unequal Match 16th, had a good house and a highly pleased audience. C. H. Smith's co. played something which they called Furnished Rooms 17th; very flat thing, and a large audience was badly disappointed. W. J. Florence, in The Mighty Dollar, 19th, and The German Professor 20th; good business; good support and pleased audiences. Denman Thompson, 22d, to big business.

LEWISTON.

Music Hall (Charles Horbury, manager): Ada Dyas, in An Unequal Match, came 17th, giving a splendid performance to a fair house.

MASSACHUSETTS.

Academy of Music (John Scott, manager): Blaisdell's Black Crook comb. 12th, 13th, to fair houses. Considering limited stage room, etc., a very meritorious entertainment was presented. Hazel Kirke (East and West to.) drew a light audience 16th; the co., though very competent, was disappointing to the many who had seen Couldock and Effic Ellisler. Mr. Frankau's Pittacus was the best ever presented here. The Spanish Sturestian, and the auspices of the Union Lecture Association, to splendid house, 18th. Wentworth's Jollithics, at the heast week witnessed a continuation of crowded houses. A programme varied and interesting, farnished by some of the best people on the variety faster. Tillie McHenry (Mrs. J. H. Rennie) is here resting and visiting her children at the home of her brother, John McHenry.—Billy Emmett relinquished placing and visiting her children at the home of her brother, John McHenry.—Billy Emmett relinquished placing and visiting her children at the home of her brother, John McHenry.—Billy Emmett relinquished placing kit Clarke at the head.—A new act-drop has been planted and hung by J. H. Fickes in the Atlantic Garden. He is also engaged on one for the Academy.

Opera House, (J. Harbenson, manager): Anthony and Ellis' U. T. C., to fair business, 15th and 16th. Crystal Palace (S. Roberts, manager): House has

to leave his room the past week.—How many times more is Mrs. Josh Whitcomb going to go up. They played here last season, and stranded, and have been in that condition a dozen times since to my knowledge.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Barry and Fay, in Irish Aristocracy, gave a fine performance to standing room only—the largest audience for years.

LOWELL.

Huntington Hall (John F. Coagrove, manager): Den Thompson, as the old Swanzey Farmer, packed the house eight. Corinne Merriemakers, Feb. 101; John McCullough, 13th, as Virginius, with Joseph Haworth, and a strong co. in support. Mr. Haworth is pleasantly remembered for his excellent work with the Boaton Museum co. in their visits here.

Music Hall (Simons and Emery, lessees): W. J. Florence, 25th, in The Mighty Dollar; Thomas Keene, in Macbeth, 26th.

Music Hall (Simons and Emery, lesaees): W. J. Florence, 25th, in The Mighty Dollar; Thomas Keene, in Macbeth, 26th.

HAVERHILL.

City Hall (James P. Connor, agent): Den Thompson, 18th, to standing room only. Every seat sold in advance. Callender's Minstrels, 25th; W. J. Florence, 26th.

Item: We have a new agent, Albert Gage having absconded. Cos. under his management had bad business and he ran in debt.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Thomas W. Keene made his second appearance before a Holyoke audience, 17th, in Macbeth. He was welcomed by a large and intelligent audience, the general verdict of which was "Keene is ri>ening into a finished actor. Carrie Swain made a return visit in her new play, Mat the Miner's Daughter, 18th, to a large house. This actress has certainly caught on in Holyoke, and will be be sure of a good business whenever visiting us.

LYNN.

Music Hall (J. F. Rock, manager): Madison Square co., in Professor, 18th, to fair business. Harry French, in illustrated lecture on Ireland and Scotland, 19th, to fair house. T. W. Keene, in Macbeth, 20th, to good business.

Items: The German Volunteer will be produced under auspices of Post 5 G. A. R., at Coliseum, 27th, 29th and 20th.—Callender's Minstrels, who were at the Howard Athenæum, in Boston last week, appeared in street parade here, 19th.

BROCKTON.

Opera House (H. L. Bryant, manager): W. J. Florence, supported by a very poor co., presented Mighty Dollar, to a fair house; Maitland's Band held a fair, and gave a good entertainment each evening, 17th, 18th and 19th. The Byron Comedy co., in Ten Nights in a Bar Room, to a poor house, 20th; Hayward Concert co., 2sth; Thatcher, Primrose and West's Minstrels, 27th; Murray Dramatic co., 30th.

Dramatic co., 30th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Nothing at this house for past fortnight. Our City Committee has reduced price of hall to \$35, to take effect after this date, which is a reduction of \$10 on old rate.

Music Hall (A. B. White, proprietor): A snap co., in A Celebrated Case, 15th, to a fair house. Coming: The Palmer-Ulmer co., in 49, 27th; Little Corinne, 29th.

syth.

NEWBURYPORT.

City Hall (George H. Stevens. agent): W. J.
Florence presented Mighty Dollar under G. A. R. management 16th, to a small but well-pleased audience.

FITCHBURG.

Opera House: Barry and Fay's Comedy co. had a fair house, 13th; fine co. Ada Dyas appeared before a cultured audience 19th.

MICHIGAN.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager):
A fair-sized audience greeted Baum's Maid of Arran
16th; the performance gave excellent satisfaction. The
Harrisons in Our Infant and Viva to moderate business,
17th and 18th. Both plays are new to our theatre-goers
and were enthusiastically received. Marion Elmore is
an actress of considerable merit, but failed to draw.
Madison Square Professor co., 26th; Gardner's Girl that
I Love co. 27th.
Redmond's Grand (E. P. Thayer, manager): Wentworth's Jollities in the Electrical Doll played to poor
business 15th and 16th. Performance very poor. The
company is here in a state of reorganization. The
manager says that Frank Daniels, formerly with Atkinson's Jollities, will take Fred Lotto's place and that
other changes will be made. A very slim house witnessed the performance of the Slayton Ideal Concert co.
Concert good. Neil Burgess 30th; Henry Ward Beecher
31st.

Tibbets Opera House (B. S. Tibbets, proprietor and manager): The Harrisons played to a full house, 15th. The Spanish Students gave a fine entertainment to a crowded house, 16th. Item: The Tibbets Opera House is in all respects the finest between Toledo and Chicago. The proprietor, B. Tibbets, is the right man in the right place, and is having excellent success in the management of a first-class theatre.

class theatre.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Lingard co. in Pink Dominos, 13th, to fair business; but did not give satisfaction. Maid of Arran co., 17th; good house; performance gave satisfaction. Madison Square Professor 27th; Leavitt's Minstrels 31st.

Kalamazoo Opera House (F. H. Chase, manager): The Harrisons in Our Infant 16th; good business; everybody well pleased. Draper's Uncle Tom 19th; good business.

body well pleased. Draper's Uncle Tom 19th; good business.

Item: The Harrisons have "soured" on this place as they claim they have made two engagements here, but have not made a dollar and will never come again.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Minnie Palmer, 13th had a good house. Kanch 10, 16th, return engagement; good business. The Girl that I Love, 20th.

Daughter to good business, 16th.

German Theatre (A. Hahn, manager): Rip Van Winkle was played 14th to large audience. The Postillion was given 21st.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Forbes Dramatic co. appeared in Hidden Hand and Black Diamond, 12th and 13th, to fair business. Hess' Opera co. played Bohemian Girl, to a crowded house, 16th. Performance was somewhat disappointing.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): 15th, 16th, 17th, 18th, Joseph Murphy appeared in Kerry Gow and Shaun Rhue, to very good business. Agnes Herndon, in Only a Farmer's Daughter, had a very large opening house 19th, despite the bitter cold. The matinee attendance next day was not large. The Lights o' London co. occupy this house all week. The advance sale of seats is very satisfactory, although not as large as expected.

as expected.

Item: At the Comique and Coliseum theatres there are good bills and large attendance.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): A Madison Square co. in The Professor, 16th, 17th and 18th, four performances, drew large and delighted houses. W. H. Gillette sustains the role of The Professor admirably, and kept the audience in a continuous well-bred titter. Belle Jackson proved an attractive and bewitching Daisy Brown. The singing was warmly encored, and The Professor and Daisy Brown were heartily called before the curtain at the end of the third act. Herne's Hearts of Oak 19th and 20th, three performances, drew good houses. Leavitt's Minstrels, 20th and 30th; Madison Square co. Esmeralda, 31st, Feb. 1; Gardiner's Farmer's Daughter co., 2d and 3d.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week of 15th, Frank Jones and Alice Montague, in On the Brink, supported by Effie Johns and the regular co. The attendance has been exceedingly good throughout the week. Coming: George Thompson as Yacup.

Conlev's Theatre: Has done good week's business.

Yacup.
Conley's Theatre: Has done good week's business.
New arrivals: Laura Crawford, Lillie Le Petre, Gallag-

New arrivals: Laura Crawford, Lillie Le Petre, Gallagher and Gannon.

Item: During the performance of the Ideals at the Opera House, Monday evening (the house being densely crowded), a loud crash was heard in the rear of the hall, causing the cheeks of men and women to blush, not knowing what to expect, and a rush was made for the doors by those in the rear. It was caused by the falling of a portion of the ceiling plaster. Had the rush become general a number of people would certainly have been crushed to death.

rushed to death.

HASTINGS.

Music Hall (J. B. Lambert, manager): Jumbo Davis 15th to crowded house.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): Herne's Hearts of Oak co. came 15th, 16th and 17th, to good business. A very pleasing performance. Bertha Welby, who was to be here 23d and 24th, has cancelled, and Ada Gray will fill her dates here. Leavitt's Minstrels, 31st and Feb. 1; Madison Square Esmeralda co. No. 1, 2d and 3d.

Pence Opera House (C. P. Spainlding, business manager): Grace Cartland and John Murray, with the McAllister co., the past week, to fair business, presenting Fanchon, Camille, Adrienne Lecouvurer and Oliver Twist, all in a pleasing manner. J. W. Jennings comes week of 22d, in Willow Farm and American Eorn.

Item: Mrs. Irving, of Pence Opera House, left for Chicago to-day.

Chicago to-day.

IACKSON.

Hibbard Opera House (C. J. Whitney, manager):
Baum's Maid of Arran 20th, to a delighted audience.
Much improvement is noticed since its production here
last September. Business good.
Items: Manager Moore, of Albion, is in the city.—
The Boston Ideal Juvenile Opera co. will make a three
weeks' route over Manager Stevenson's Michigan circuit.
—Iolanthe Opera co cancelled 15th and 16th, and made
Cincinnati.—Nothing booked for February except Neil
Burgess, 6th.

NEBRASKA.

NEDRASA.

LINCOLN.

Opera House (Ed. A. Church & Co., managers):
Leavitt's Gigantean Minstrels came, 16th, to crowded
house; good satisfaction. The Hess Acme Opera co., in
Chimes of Normandy, 17th, to jammed house, every seat
being sold in advance, standing room only to be had at
the office night of performance. The Edwin Clifford
Dramatic co. opened season of three nights, 18th, in The
Vigilantes, to fair business. The Royal English HandBell-Ringers, 25th; The Lingard co., 30th.

NEW JERSEY.

NEW JERSEY.

Admiral Dot and London Museum co. closed at Grand Opera House on Saturday after a week of light business. The Morning Register attached the box receipts on the last night, thereby securing the payment of a bill of \$18 for advertising. The New York Thalia Theatre co. gave a very acceptable rendering of The Merry War to fair houses 19th and 20th at the Park Theatre. Waldmann's Opera House: Oofty Gooft (Gus Phillips) and wife appeared to good business last week. The olio consisted of Ellis and Moore, the Musical Four, the Bookers, and the Criterion Trio. W. J. Thompson in For a Life and Henshaw and Tenbroeck, Lecrist Brothers, and Leonard and Flynn are here this week. Atlantic Theatre: The following appeared last week to large audiences: Sheppard'and Hamlin, Bennett and Gardner, Hamlin and Newcomb, the Three Bedfords, and Lillie Burdell and Charles Saunders. Harry Le Clair, W. J. Russell, Woods and Regan, Esmond Sistersamarlow and Hetenger, and Jennie Lindsley are performing here this week.

Items: Fox's Theatre Comique was closed last week. Items: Fox's Theatre Comique was closed last week.—It is rumored that the proprietors of the Atlantic Garden will reopen the place Feb. 5. Business will be suspended at the Atlantic, but the theatre will be held by the proprietors against other parties who would like to get it.—The attaches of the Grand Opera House and Park Theatre will give a benefit ball at the former theatre on Feb. 2.—The Kirally Brothers began a week the Park last night. The house was crowded as it will undoubtedly be on the other evenings, as the piece always draws well in Newark.

NEW YORK.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Aldrich and Parsioe, in My Partner, a play that bids fair to retain its hold on popular sympathy, first half of week of 15th. Louis Aldrich, as big-hearted Joe Saunders, improves with age, and the comicalities of Parsioe are as amusing as ever. James O'Neill appeared in An American King, 18th, 19th; and A Celebrated Case, 20th. Of Mr. O'Neill's Nat Ruggles much in praise can be said, especially in considering the fact, that of the very meagre material furnished by the author he has succeeded in creating a character without which the play would be purely and simply trash. The Hamlons, 25th, 26th and 27th.

Music Hall (George E. Oliver, manager): Albani, 15th. Owing to the fact that for a number of years Mme. Albani was a resident of out city before she was known to fame, Albanians have followed with interest and pride a career that has been so eminently successful. On the part of the large audience that greeted the prima donna's first appearance there was something more than the generous welcome extended to a celebrity in the musical world—something of a parental pride in the return of an accomplished daughter long absent. Of Albani as a woman and as a vocalist whom we delight to honor, nothing in the way of commendation is considered too fattering, and nothing short of a furore will greet her reappearance in the future.

Levantine Theatre (F. F. Levantine, manager): A poòr attempt at the burlesque of Ixion succeeded in drawing good houses last week. Week of 3rd, The White Crook and the usual olio.

Items: The debris of the Tweddle Hall fire is being rapidly cleared away, and the walls facing on State and Pearl streets remain as the fire-fiend left them, except that their coating of ice has disappeared, and an unsightly scaffolding in course of erection hides a portion of their surface from view. It is the intention to carry the scaffolding all around the two walls mentioned, and raze them stone by stone, instead of pulling down the who

BUFFALO.

Academy of Music (Meech Brothers, managers): Herrmann's three nights' engagement, beginning 13th, was a very fair one. Emma Abbott, 18th, 19th and 20th, played to moderate business. They gave their first production of lolanthe. The co. had evidently struck a cold snap, as several were very much used up about the throat, marring the music greatly. Their costuming is excellent. James O'Neill opened 22d, to fair house. Esmeralda, 23th, 26th, 27th.

Wahle's Opera House (Emit Wahle, manager): The Boston idea Double U. Tommer, 18th, 19th and 20th, did a large business. The house is vacant this week. John A. Stevens, 29th.

St. James Hall (Thomas Carr, manager): 20th, Sullivan and Coburn and some local knockers tapped one another gently before an admiring audience that filled

livan and Coburn and some local knockers tapped one another gently before an admiring audience that filled every vacant space. Nothing booked this week.

The Adelphi (Joe Lang, manager): Leavitt and Pastor's comb., week of 15th, gathered shekels from large houses nightly. Davene's Attractions opened 22d to the regular Monday night jam.

Items: I give as a rumor that John A. Stevens is negotiating with Manager Wahle for a lease of his Opera House. 'Tis said he will make decided improvements in regard to seating and heating—the latter a very desirable one.—Harry Meech will take possession of his new house this week. It is very tastily furnished and decorated.—M. N. Haviland's remains will reach here this week from Texas. He will be buried at Forest Lawn. He was a member of the old Academy stock co. some years ago.

ROCHESTER.

week from Texas. He will be buried at Forest Lawn. He was a member of the old Academy stock co. some years ago.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): The most successful engagement ever played in this city was that of Margaret Mather, during the entire past week. Miss Mather appeared in a round of characters of sufficient diversity to display her versitility. Juliet, 15th and 16th, Pauline, 17th, Leah, 18th; As You Like It, 19th and 20th, and Juliet (matinee), 20th. The curtain rolled up 15th before a perfectly frigid audience that completely filled the house, and it was not until the close of the third act that they warmed to enthusiasm. The fair star had captured them, and hence until the close of the performance the applause was unbounded. Of Miss Mather's rendition of Juliet, what can we say? It would be like trying to gild refined gold if I attempted to criticise her interpretation of this rôle. Every gesture, look and utterance appear as the ideal which the poet could have only pictured to himself. Her conception of the character differs in many respects from that hitherto presented by several distinguished actreases; but her embodiment of this conception was thoroughly natural, highly artistic, and her elocution perfect. Her stage business was new and very appropriate. Miss Mather's Leah was a superb piece of acting. Her assumption of this rôle, in the minds of many, overshadowed the abilities she had displayed as Juliet. The love scene was extremely delicate, the curse scene appalling, and the death scene terribly real. It is easy to have a shadowy idea of the characters; but it is certainly the highest style of art to so graphically portray it that each spectator recognizes his ideal in the person of the interpreter; and Miss Mather does this so unobtrusively that you think her tame until the beauty of the whole picture bursts upon you. She gradually rose to tragic heights, such as her warmest admirers, acquainted with her dramatic capabilities, hardly darred expect. Bu

her splendid eyes. These gifts of nature, added to hard study, a thorough knowledge of her profession, and a peculiar sensibility to the poetic phases of dransatic six, have captivated and secured for her a host of faithful and affectionate friends whose rapturous applicitions gave strong evidence of their sincerity, and Miss Mather was forced to respond to more calls before the cartain than ever before seen on our boards. The house was packed at each performance with the fashion of our city, and standing room was in universal demand. Toward the close of the week hundreds were turned away, unable to even get within the doors. So great was the demand at Saturday matinee that ten dollars was offered for a seat, and many sold their tickets for five dollars each. Miss Mather could have prolonged her engagement and packed the house at double the usual price. The celebrated the house at double the usual price. The celebrated sanguinary tragedians, Sullivan and Coburn, in a room of characters, a la Marquis of Queensbury, 24th.

Grand Opera House (P. H. Lehden, manager): Emma Abbott and co. did a splendid business 17th bott afternoon and evening presenting La Sonnambals and the Bohemian Girl. Jeffreys-Lewis appeared in La Belle Russe remainder of week to light houses. Miss Lewis gave a powerful rendition of the adventurens, and at times rose to the plane of greatness. Her support was fairly good, particularly J. Newton Gotthold as Captain Brand. His work was highly meritorious. Hart and Sullivan's Female Minstrels remainder of the week.

port was fairly good, particularly J. Newton Gotthold as Captain Brand. His work was highly meritorious. Hart and Sullivan's Female Minstrels remainder of the week.

SYRACUSE.

Wicting Opera. House (P. H. Lehnen, manager): Jeffreys-Lewis appeared at this house roth and ryth in La Belle Russe, before large and fashionable audiences. The play is a very interesting one, and Miss Lewis, as the adventuress, acted in a superb style. She is a beautiful woman with a fine figure and a flashing black eye. Her acting throughout was a surprise to all. J. Newton Gotthold rendered excellent support and the entire troup are far above the average. Mr. Gardner, the gentlemanly manager, spoke in the highest terms of the "send-off" received by Tax Mismon. On the 18th and 19th the Planter's Wife, was produced to large audiences. I have already spoken at length of both this troupe and performance. However, there is one question I wish to ask and that is: Who is the lady that is being pawned off as Misude Granger? Barry and Fay filled out the rest of the week (one night) in Muldoon's Picnic to big business. I am glad to see S. M. Hickey is meeting with such success with this comb. This will be another off week, as nothing except an amateur performance will hold the boards.

Grand Opera House (E. J. Matson, manager): On Monday evening last I had the pleasure of seeing James O'Neill in An American King. Mr. O'Neill was never before a presented in Syracuse, consequently it was all up-hill work for him. But it doesn't take a Syracuse audience long to recognize a good thing, for hardy had he goes through the first act before it was evident he had made a favorable impression. Mr. O'Neill seemed much pleased with his reception. As the play progressed the audience became more and more enthusiastic and at the close of the fourth act their demonstrations of appearance well dressed and neity set. The only thing ast the close of the fourth act their demonstrations of appearance for this week is Sullivan and Coburn, who will be long and left hou

or an authence on the arts night, he carew up his speand left town.

Academy of Music (W. B. Phelps, manager): freys-Lewis, booked for syd, cancelled. Iolanthe, Boston co., yoth, and the Madison Square Theatre in Esmeraida, yist.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Hague's Minatrels, 13th, to good house; Sol Smith I sell, in Edgewood Folks, 13th, to ose of the finess a ences of the season; Harry Webber's Nip and Tuck, 3; John A. Stevens, in Unknown, 5th.

UTICA.

Utica Opera House (Theodors L. Yates, manajeffreys-Lewis, in La Bella Russe, 13th, to a fair well-pleased audience; Barry and Fay gave Muldo Picnic, 19th, to a \$700 house. Haveriy's Masted 31st.

31st. Item: Modjeska and Langtry both want the sa here. PORT JERVIS.

Opera House (George Lea, manager): The Jess James comb. played to good house, 18th. The thrillin scenes so imbued some parties, that after the play we over they broke open a coal-office and a store and sto two revolvers and some cartridges.

two revolvers and some cartridges.

TROY.

Griswold Opera House (8. M. Hickey, manager)
James O'Neill came 16th and 17th and drew fair houses
He presented An American King and A Celebrates
Case. His support was excellent. My Partner, 16th
19th and 30th, had good attendance. This week th
Hanlons open for three nights and matines, followed by
James Boys remainder of week. Margaret Mather, 20th
and 31st; Jolly Bachelors, Feb. 1, and Rooms to Rent, 20th
and 3d.

Rand's Opera House (G. Rand, manager): Hast ann
30th, drew good houses. They gave a miserable show
Nothing bedeed for this week.

20th, drew good houses. They gave a miserable show. Nothing booked for this week.

Grand Central Theatre (Peter Curley, manager): The attendance the past week fair to bad. A good olio is promised for the week.

OHIO.

The attendance the past week fair to bad. A good ollosis promised for the week.

OHIO.

COLUMBUS.

Grand Opera House (George E. Stoneburner, manager): The admirers of Milton Noblem do not seem to be very numerous here. He appeared in Interviews, Phoenis and Man of the People, 15th, 15th and 15th, to light houses. Support very good. Janauschek had good houses 15th and soth. She appeared as Mary Stenart and Marie Antoinette. Herrmann, 15th, Comstock's Opera House (F. A. Comstock, manager)? Sol Smith Russell, with Edgewood Folks, had a big house, 15th. The Manchester-Jennings co., 17th, and George S. Knight in Baron Rudolph, 18th, had fair houses. Harry Meredith's Ranch 10, 25th, 26th, and 27th.

Item: S. N. Cooke has Joined Waldron's M'lias co, He has written a play called Virginny, which he says will be produced in the Spring.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Tole Knights, those sterling artists in their pleasing play Baron Rudolph, appeared before a large audience the 15th, playing under the auspices of the Toledocadets. The alleged Sam Hague's British Operatic Ministrels presented themselves 15th and 18th to amall houses, and gave a performance bordering on the "tart" order. The musical features of the programms which our people had been led to believe, was something extraordinary, as no doubt it was with the ordinary ministrel shows. The act of Fred Dart in the second part was exceedingly clever, and was the only feature of the programme suggesting the idea that any of the Hague party was connected with the entertainment. As it was, Toledoans were impressed with the idea that a preponderance of Haveriy and a very slight amount of Hague was visible. The last two nights of the week and Saturday matinee were occupied by Milton Nobles, who presented his elever plays, Interviews and The Porkins, to moderate business. The star was well received, and he is supported by a very good company, with the same programmes and other new arrivals, appear at the Park his week.—Owing to the cancellati

Opera House (J. H. Miller, manager): Baird's M

[CONTINUED ON EIGHTH PAGE.]

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NEW YORK.

JAN. 27, 1883.

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Thompson, Geo. W.
Villa, S. B.
Verona, Saidee
Verne, Buela
Wooxley, Thomas
Wetherell, E. J.
Williams, Gus (3)
Waldro, Lizzie
Williams, J. H.
Williams, Frank
Woweys, Rose

* * The New York Mirror has the Largest Dramatic Circulation in America.

Faults of Modern Drama.

The stage is supposed, on the authority of its most eminent disciple, William Shakespeare, to be the mirror of nature and to reflect the manners of the times and the passions of humanity as they exist in that particular place and that especial epoch where the scene of the drama may be laid. Our model comedy, A School for Scandal, thus reflects the manners of the early Georgian era-everything is English to the last degree; the local color is perfect, and one rises at the end of the play with a thorough feeling that one has been in good society of the middle class in London a hundred years ago.

But in our modern dramas it is very different. They are, for the most part, adapted from the French or German, and although the names may be English, the characters are as far removed from that color as Dan from Beersheba, Land's End from John O'Groats, or Maine from Texas. Look at Robertson's Ours. Why, every soul in the play is as French as Jean Crapaud himself. Nay, even in the translating a lapsus penna has occurred that gives the key to the secret. Sergeant Jones, in describing a private, calls him "a simple soldier" (simple soldat), the French term for that honorable but humble station in military life. Besides, the closeness of the connection between the colonel, Sir Alexander Shendryn, and his inferior, is utterly impossible in the cold and formal British military system. In Caste. too. Eccles is Parisian to the end of his nails; an absinthe drunkard, not a beerbibber or a gin-fiend. Boucicault has succeeded in covering up his tracks very cleverly; yet, in Arra-na-Pogue, which Irish drama is originally from Brittany, possible for him to do this, those that have the hero is as French as Robespierre. To he mire there is the Celtic heat of characmmon to both Ireland and. France; easy to determine. where is the sallow melancholy of the which, despite all the Barney

but in this case it is the English for Jean.

The consequence of this "adaptation from the French" is that our stage life is as different from our home life as daylight from dark. We see in the theatre a state in the drawing-room, and we insensibly learn to accept false situations and alien sentiments as the proper state of things on the stage, but in nowise to consider what we see as having any relation to our daily life. Thus the very aim and purpose of playing is set aside, and the drama, instead of being a mirror, is a kaleidoscope. It reflects, not those objects outside of its circle, but those inside. It is an esoteric, not an exoteric art; a microscope, not a microcosm. Our actors, playing always characters foreign to their idiosyncrasies, acquire an artificial instead of a natural manner, and "stage hero" comes to be a synonym for something stilted and unnatural. Better, far better, a poor play native and to the manner born, than the flashiest of adaptations; better a homely Yankee bit of nature, like Josh Whitcomb, than all the tawdry demi-monde romances that we import and vulgarize by the dozen, for what may be persiflage in French becomes vulgarity in English. We cannot build a balloon of cast-iron nor blow a bubble out of potter's clay.

The Goose.

No longer is it the custom in America to give the goose to actors whose acting provokes the displeasure of the public. Over in England the habit of hissing still prevails among the habitues of the pit; but there is a determined effort being made by dramatists, managers and players-the people who suffer from the practice-to break it up. Since the days of Edmund Kean, Macready and the elder Booth the sibilant sounds of disapprobation have gone into disfavor. The reason is simply that fashion dictates a repression of every description of feeling in all places except the domestic circle. In public an outward calm must be preserved; but in the household discord and sympathy, rage and love, passion and sentiment may be indulged to the fullest extent. The same feeling that prevents a gentleman from carrying a bundle on the public thoroughfare prompts him to suppress all undue outward show of pleasure or dissatisfaction at the play-house. To applaud too frequently or to hiss is deemed bad form. This is the only reason that truly accounts for the marked change in public manners. Occassionally in the New York theatres the noise of the goose is heard, but very seldom. Usually it proceeds from some spectator who objects to hearing a song twice or thrice sungnever is it caused by prejudice or ill-feeling or a disposition to outwardly manifest dislike for an actor's efforts. Our theatregoers err, perhaps, in being to generous with artists. They prefer to passively endure bad acting than to wound the performer by giving forth audible signs of discontent with his performance. It may be to flictions of incompetency upon the public are due.

Last week at the Academy of Music in New Orleans a boy named Feiber hissed Baker and Farron in the third act of Chris and Lena. The comedians advanced to the footlights, and pointing out the lad called for his ejection from the theatre. An officer in the employ of Manager Bidwell collared young Feiber and marched him to the police station. He was held for violating a Louisiana law, and subsequently fined five dollars for disturbing the peace. The boy's father has instituted suit against Baker and Farron, the policeman who made the arrest and Manager Bidwell (who was entirely ignorant and innocent of the ejection and arrest), claiming \$10,000 for assault, odium and incaremplary. The press of New Orleans denounce young Feiber's treatment as an outrage, and public feeling seems to be in accord with that view of the matter.

The episode is of little moment except that it raises the question whether or not spectator has a right to audibly express his opinion of a performance in a theatre. It will be settled legally, and the result will be awaited with lively interest by profession and public alike. The magistrate who fined the youth did not do so cause the latter hissed, but because he hissed in the wrong place. How it was witnessed Baker and Farron's exhibitions parquet. -including ourselves-may not find it

governed simply by fashion, and they are is bordered by tenement-houses. The behans and Handy Andys of the subject, as experience has shown to gutters on either side are filled with stag-

No; Shaun may be the English for John, to hiss; but we see no reason why a person should not do so if he feels like it. A judicious revival of the custom would really have a salutary effect in some ways. It would shame incompetency from the stage and cause careless and trifling pcrof society utterly contrary to what we see formers to bestir themselves for fear of marks of disapproval that are as unwelcome on the one hand as liberal applause is gratifying on the other. The man who pays his money at the box-office in the expectation of getting his money's worth it seems to us has a right to exercise the prerogative of passing discreet judgment upon the entertainment furnished him. If he he is unwarrantably obstreperous the rest of the audience will very quickly silence him-if the majority share his views the representation must merit his criticism. If a customer pays for goods at Macy's or Stewart's on the recommendation of the salesman, and on delivery they are found to be inferior to what was represented, who will deny his right to express his sense of having been subjected to imposition or to return the goods and get his money refunded? If, in the belief and on the representation that he will see a meritorious production, the same man visits a theatre, do not the same conditions apply? Has he not an undeniable right, if his anticipations are disappointed, to show that he is displeased, if in so doing he does not make himself obnoxious to the rest of the spectators?

> We think that it is the best interest of actors and managers to let their patrons, so long as no law is violated and no offense upon decorum committed, to regulate these matters for themselves. Their judgment should be independent, their expressions of pleasure or disapproval unshackled. Imagine the state of things if the citizens of this free republic were compelled to restrain their sentiments under fear of being dragged to a police court! Suppose such a law existed-how long would the theatres exist?

Decent Dressing-Rooms Wanted

A cursory inspection of the dressingrooms in the various theatres of this city shows that the arrangements pertaining to that department are made with a lamentable disregard for the comfort and health of the artists. In two or three cases managers have manifested a proper liberality in fitting up these apartments suitably; but with the exception of such isolated instances they are not what they should

To reach the dressing-rooms of one of our theatres the actors have to descend and traverse a long cellar at the extremity of which they are situated. In wet weather beads of moisture form upon the walls and a miasmatic atmosphere prevails. The partitions between the rooms are but five feet apart, and they are built of old doors, bits of board and similar timber, which leaves plenty of open spaces for the admission of cold air, and protect the occupant scarcely better from the scrutiny of those outside than if they were made of mosquito-netting. On the floor this indulgence that many intolerable in- of these small dens there is, of course, no carpet; but there is a thick, soft, odorous covering of dirt, The furniture consists of a piece of broken looking-glass, a crippled chair, and a jar usually full of dirty water. There is a general appearance of niggardliness about the place, and stinginess is shown even in the matter of hooks and nails for hanging up garments on the unpainted plank walls. Yet in these wretched rooms two and three often dress, and some of the cleverest people on the local stage nightly occupy them off and on for two or three hours. In squalor and filth they exceed the wretchedest tenement-garret that the imagination can picture. In the front of this house there is an air of elegance and refinement. The decorations are resplendent; the seats are well-padded and comfortable; the ceration, and \$10,000 more as damages ex-temperature properly regulated; the attendants polite-in brief, the manager vies with his rivals to demonstrate to the public how much he is willing to do-how much he does do-for their ease and entertainment. If the public could see down beneath the stage into the miserable pens wherein the leading actress dons her satins and laces and yellow wigs, the leading man arrays himself in his nice clothes, the comedian lays on his make-up, and the ballet-girls change their costumes several times of an evening-perhaps they would not consider the manager's liberality so expanded or his enterprise so genuine as it appears from a seat in the

At another theatre the condition of things is quite as bad, if not worse. The The relations of audience and actors are stage door is at the end of an alley which leish press, is his true nature. change. At present it is not the fashion nant pools of slops, and decayed vegeta-

bles and broken bottles in boundless profusion further embellish the dirty pave. To get to the dressing-rooms in this place of amusement-where a stock company is retained-the actors have to climb steep and rickety stairs to a level with the flies. Here a row of cubby-holes, that look like bathing-houses struck by lightning, extend along a narrow platform, and to this height men and women of the company must mount several times during the evening. There is no separation of the rooms belonging to the different sexesthey are scattered around promiscuously. The toilettes of the ladies in such limited quarters are of course made with great difficulty; but, as we have shown, the mere lack of space is not by any means the worst feature. The comfort of his company is the last thing the manager of this theatre considers. Recently he rehearsed his people for a new play three mornings, put them through the regular performance in the evenings, and ordered night rehearsals as well, which began at twelve o'clock midnight and lasted until five in the morn-

The dressing-rooms in many of the other theatres are nearly as bad as the two we have briefly described. Either through carelessness or callousness, the managers entirely overlook the rights of the actors in respect to accommodations behind the scenes, and the latter put up with surroundings of the most abominable nature without a word of complaint. It is a singular characteristic of players that they will submit meekly to grievances that other people would not tolerate for an

Now, we hold that actors have some claim upon the consideration of managers. They are entitled to clean, decent dressing-rooms, comfortably heated, properly ventilated; and with such adjuncts as running water, plenty of towels, soap, large mirrors, tables, sound chairs and adequate gas-light to make-up by. The manager should stop at no reasonable outlay to give the people who help earn his living such accessories as they may require to pursue their duties advantageously and to entertain a commendable respect for them-

In the present lamentable state of affairs THE MIRROR sees the need of a sweeping reform. There is no excuse for those managers whose provisions for the accommodation of actors are insufficient and unsatisfactory to neglect doing their duty now that the matter is brought publicly to their notice.

Personal.

CAYVAN.-The above is not an especially good portrait of Georgia Cayvan. The artist has not done justice to her good looks. She is a most estimable young lady and a very accomplished actress. She has won hundreds of admirers-as we said she would-in the West during the past few weeks.

LINGARD.-William Horace is making his fourteenth trip toward the Pacific Slope.

DREW .- Mrs. John Drew is a guest of Joseph Jefferson at his plantation in Louisiana. FORD.-Cards are out for the wedding of George T. Ford, of Ford's Opera House, Bal-

HAWORTH.-It is said that Joseph Haworth will graduate as a star from the McCullough

LOTTO.-Fred Lotto, who had just joined Wentworth's Only Original Jollities, has just

BERNHARDT. - Bernhardt has lost the greater part of her fortune in an unlucky business

JEFFERSON.-Joseph Jefferson resumes his tour after a rest among his plantation groves in Louisiana. ABBEY.-Henry E. Abbey has just purchased

the Park Theatre and the International Hotel, Boston, for \$300,000.

KIRKE.-Hazel Kirke is thriving with oldtime vigor in Baltimore despite the prevalence of smallpox in that city.

McGeachy.-Through an error in the types we were made to say that Charles Mc- Raab, the leading soubrette of the German Geachy was not married, instead of saying, as we intended, the reverse. Charles is now a

KARL.-Tom Karl, of the Ideals, gave a birthday lunch to a number of his friends in Washington last Friday.

DEGARMO.-Lillian DeGarmo has achieved a genuine success in The Planter's Wife by her excellent comedy acting.

CLARKE.-Edward B. Clarke, son of the

McHENRY .- Tillie McHenry (Mrs. J. H. Rennie) is visiting her children at the home of

RAYMOND.-John T. Raymond leaves for the South on Sunday night. He will play in

from his Western trip on Tuesday. During his tour he visited Chicago, Omaha, Baltimor and Milwaukee.

home last night, accompanied by Manager Hanna, of Cleveland.

merely a question of time.

German soubrette, is a very talented little lady. She writes two letters a week to Berlin papers and receives \$100 for them.

CALLENDER. - The Callender Minstrel boom. inaugurated at Boston last week, seems to have struck the New England towns, where the company is doing a big business.

DILLON,-Louise Dillon was under the care of a physician during the Esmeralda invasion of Detroit last week. She was in no immediate danger, and "is better now."

ELLSLER.-Montpelier, the rich Frenchman of Cleveland, says that John A. Ellsler shall have a first-class theatre in that city if it costs him one hoondred tousand dollaire.

Mahn has leased the Arch Street Opera House, Philadelphia, lately vacated by the minstrels, and that he will devote it to light opera.

of A Parisian Romance Saturday afternoon. The cause is unknown. Her part of Morselle is being played very well by Netta Guion.

the Strakosch Opera troupe, joined the Barton Comic Opera company in Cincinnati last Friday, assuming the part of Phyllis in Iolanthe.

two months' vacation by the Madison Square management, and has sailed for Europe under the care of Mr. and Mrs. Rufus Hatch, of this

EVANS.-Frank Evans has temporarily loosened his grip on The Galley Slave, and, in conjunction with Annie Ward Tiffany, is tackling Camille and East Lynne at Wood's Museum, Philadelphia.

ModJESKA.-Modjeska's services were in anxious demand for the ensuing Cincinnati Dramatic Festival. Prior engagements, however, necessitated the artiste's refusal of the flattering offer.

Taken from Life, which is played in Boston this week, on Saturday night. The reason is that he could hll no dates after Tompkins' injunction went into effect.

the beautiful debutante, appears on our first the Turf Club Theatre on Monday night will be found in our critical department.

CLAXTON.-Kate Claxton gives a matinee benefit to-day (Thursday), at the Union Square Theatre, to St. Cecilia Lodge. This lodge is composed largely of professionals. Miss Claxton is filling in this week at the Mount Morris Theatre, Harlem.

Passion.-It is asserted that over seven hundred persons will take part in the production of the Passion. Morse is rapidly completing the interior of the Shrine, and when completed it will be the gloomiest place of amusement in the city, the prevailing colors being black and gold.

DILLON.-Louise Dillon has been compelled to withdraw temporarily from the Esmeralda company on account of illness caused by a protracted cold. She resumes the part of Kate on Feb. 5. at Troy, N. Y. Her place is now supplied by May Gallagher, the original of the part at the Madison Square Theatre.

STEPHENS. -Old Governor Aleck Stephens, of Georgia, relict of the late Confed, entertained Mlle. Rhèa at the Executive Mansion in Atlanta last week. Although continuous rain for a week had converted the streets into a jelly of mud, Georgia society turned out and made the Rhèa engagement and reception the event of the season

CAMPRELL.-The Galley Slave was revived in Berlin at the National Theatre, last week, with great success. The play was first acted there last May at the Wilhelm Theatre. Mr. Campbell is elated with his German popularity and with a cablegram just received from his translator in Berlin, which says: "Fraulein stage, has just bought your Heroine in Rags. America is well represented in Berlin now by Campbell and Booth.

comedian, has become treasurer of the Walnut Street Theatre, Philadelphia. -

her brother in Fort Wayne, Ind.

New Orleans during Mardi Gras week FROHMAN.-Charles Frohman returned

MEECH.-Manager J. H. Meech, of Buffalo. has been in town for a few days. He returned

THORNE.—Charles Thorne is slowly recov. ering from his severe illness, but is not yet able to sit up. His restoration to health is

GALLMEYER.-Josie Gallmeyer, the great

MAHN .- A rumor is current that Harry B.

JEWETT.-Sara Jewett retired from the cast

FRITCH.-Letitia Louise Fritch, formerly of

SPENCE.-Clara Spence has been granted a

COLVILLE. - Manager Colville will withdraw

page. An account of her first appearance at



Mend him who can! The ladies call him, sweet.

—Love's Labor's Lost.

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Rags. now by

Jerome Hopkins has performed a good work in the establishing of the Orpheon Free Singing Schools in this city; but he is a musical crank all the same, and his last exploit, the composition of a "new and extraordinary, pure innocent but scientific opera." Taffy, gives rise to strong doubts that the have not departed from his dome of In a private letter Hopkins the following reason for the existence of his composition: "Twenty-eight years of New York musical life have so nauseated "Twenty-eight years me with the unnecessary nastiness of average operas that my very bones cry out for some-thing pure and innocent in the personnel as well e sentiment of opera. Taffy is clean se." Hopkins is certainly off his base. nonsense. The average opera is not nasty, but after perusing the libretto of Taffy, the reader's bones (to follow out Hopkins' peculiar idea as to vocal follow out Hopkins' peculiar idea as to vocal osthology) sing out most lustily for anything, even if it's not pure and innocent, so that it has rhyme and reason. One of Hopkins' new and extraordinary scientific lyrics runs as follows:

My name is little Taffy, Because I am so laffy;
(" Taffy laffy," tee, he! he!!
I a pose the so,
For laugh will flow,
And so my name is Taffy.

Give me twenty-eight years, if need be, in preference to five minutes listening to this sort innocence and imbecility. The author is exhibiting Taffy in adjacent cities for the purpose of paying off the Orpheon School debt. 'Tis a pity that the bosh should reflect seriously worthiness of the object for which it is employed.

Some highly esteemed provincial contemperaries are very much mixed on the subject of the journalistic branch of the Fiske family. The bright *Bohemian*, of Columbus, Ohio, is one of these. In speaking of the contributors to the Christmas Mirror, it describes Mary H. Fiske as "the Clara Belle of the Cincinnati ' and alludes to Stephen Fiske as the editor of this paper. Mrs. Fiske, I am glad to say, is not "Clara Belle." The latter name is a nom de plume concealing the identity of one of the editors of the New York Sun, who employs his odd moments in inventing fairy tales for the Porkopolitans. Stephen Fiske is not the editor of THE MIRROR, but the dramatic editor of the Spirit of the Times, and a contributor of clever articles to several journals. The Bohemian, however, does not blunder in speaking of what it knows all about, for it says THE MIRROR as a dramatic organ is a success.

There was a singular lack of harmony between the actors and the orchestra on the first night of The Daughter of Roland, at the Fifth The music was at all times tardy, and in several cases situations were seriously impaired by the failure of the incidental music to connect. Especially was this aggravating in ct, when Mary Anderson, Studley and young Downing strike an attitude after the exit of other characters and the tragedienne indulges in some highly emotional speeches. Henry Puerner, the leader, evidently misunderstood the cue, and consequently got the wrong music in. The strains should have been soft, pathetic and tremulous. Instead of that ere was a flourish of trumpets, and the orchestra dashed off on a furious fanfaronade with plenty of brass and drum to add to the Miss Anderson began her speech; not a word of it was audible. of it was audible. Her face got crimson with the force she used to knock the musicians out. In vain. There wasn't a syllable heard on the other side of the foot-lights. The star paused; but the music kept right on, banging away like the band at a circus. There was a long wait. The audience began to laugh. Then Puerner looked up at the stage and discovered all at once that something was wrong. He hushed the orchestra up; but it was the wrong music for a speech accompaniment—it had too much cornet, trombone, drum and cymbal about it. The result was funnier than what had preceded it. From the quarter where the wind-instru-

ments were located came brazen explosions and sharp reports that disconcerted the actors and Brooks doubled up like an acrobat. He did not enjoy another word that was spoken on the stage, and he narrowly escaped convul-sions. I have no doubt Mr. Puerner will take pains to avoid another such blunder hereafter.

There is a good deal of talk wasted on the old superstition about Friday Professionals, like sailors, consider it an unlucky day for the launching of any new enterprise. These peolaunching of any new enterprise. These peo-ple may derive some comfort from the reminder that Friday is associated with the following notable events in American history: Friday, Columbus discovered America; Friday, St. Augustiue, the oldest city in the States, was founded: Friday, the May forcer landed he Pilarian. he Pilgrims on Plymouth Rock; Friday, Washington was born; Friday, Cornwallis surrendered the British army at Yorktown, and Friday, the Declaration of Independence was presented to Congress.

I heard some people talking about the immor-alities of A Parisian Romance the other even-ing. One lady said she would not allow her

daughter to see the play. I asked if she had seen it herself. "Oh, no," she answered. Further inquiry elicited the reluctant informa-tion that she had obtained the impression that Feuillet's piece was improper from a newspaper-what newspaper she could not recall. Thus are people who haven't the enterprise to investigate such matters for themselves led into error. No mother need entertain the slightest objection to sending her daughter to the Union Square—there's not a line in the play that would cause a prude to blush. The only portion that could for a moment be nt dubious is the supper scene; but the moral pointed by its startling climax more than atones for any slight suggestiveness it might contain.

Richard Mansfield is likely to become a great actor; but he has not attained the experience or age when he can assume the nonsensical airs that are pardoned in some of his elders. The other night, after the curtain had fallen on the banquet scene in A Parisian Romance, one of the gentlemen of the company happened to laugh at something another had said. On this, I am told, Mr. Mansfield ramped and roared like the lion in Leigh Hunt's poem. He thought that a discreet silence should be observed among his associates after the impressive death of the Baron Chevrial. Take care, young man; pray don't let your talents be warped at this early stage by the professional churlishness that comes of egotism.

Storming Whitewater.

The village of Whitewater is located in the State of Wisconsin. It is in the county of Walworth, about fifty miles midway between Janesville and Milwaukee. The reference table of Mitchel's Atlas says it is a money-order sta-Whether money-orders are ever issued from that office or not we have no authentic knowledge; but from certain facts recently received we are inclined to believe they are not. This is about all that up to a few days ago was known about Whitewater.

About a fortnight since a bold Thespian,

yclept Hilman Stephany, sallied forth from Milwaukee with fell designs upon the gawks in the adjacent hamlets. He led a gallant troupe of barnstormers, and he carried many pounds of blood-red and sky-blue printing wherewith to entice the rural population into his lair. Through the Wisconsin "jay "towns he bore his banner in triumph, and the spoils that found their way into his capacious grip-sack made his histrionic heart throb wildly with joy. In the bright lexicon of his youth he read nothing about the village of Whitewater. Had the bright lexicon been complete to date he would have avoided that spot as if it were infected with malignant cholera. But in the absence of particulars he entered White-water by daylight on a railroad train. A portion of the enticing paper before-mentioned was posted conspiciously on the barn-yard fences and pig-pens of the town. Stephany and company were announced to appear at the "Opera House" on the same evening, Jan. 10.

Previous to the performance the manager received a visit from the President of the Town His name is Littlejohn; but he made a demand that belied the meaning of the first half of his name. This worthy informed the daring Stephany that he would have to pay \$20 license and present 20 complimentary tickets to the town trustees before the show could be given. Notwithstanding that there were grave doubts whether the sum specified did not amount to more than all the ready cash in Whitewater, and that the number of officials "complimented" did not comprise the whole adult population of the township, Stephany paid the fee, handed over the cards of admission and sent President Littlejohn away rejoicing The entertainment was given; but to how many people does not appear. The score of many people does not appear. The so trustee deadheads were absent to a man.

Bright and early next morning President Littlejohn called again upon the manager. He had the 20 free passes in his hand. Imagine Stephany's surprise when the visitor said he was desirous of exchanging the pasteboards for money. They had not been used, and he was therefore willing to let the manager redeem them for their total face value-\$20. The latter. not comprehending the force of the claimant arguments, strange as it may appear, refused point blank to accede to his modest little request and prepared forthwith to depart from the expensive precincts of the primitive Whitewater. But the Town Board were not to be so un-ceremoniously set aside. They determined to ceremoniously set aside. They determined to give battle to the last. By a shrewd manœuvre they invoked the muscular arm of the Wisconsin law so effectually that the belongings of Stephany and his comrades, bag and baggage, were seized in its strong grip. Unable to pro-ceed further without the blood-red and skyblue paper, and the various disguises necessary to the prosecution of his business, the mana-ger, with rage in his heart and grief in his coun-tenance, hastened him to Chicago to combat the authorities of the village with such legal weapons as are there obtainable. Chicago is the natural refuge of litigants in time of need. It is a long way off sometimes; but it has got a big reputation for quick and speedy divorce

Stephany at once filed a suit against the town of Whitewater, to divorce his baggage from the amorous clutches of the President and trustees and to exact monetary balm for his wounded feelings. As 20 seemed to be the favorite figure with the high functionaries of the village, the manager placed his damages at

Should he be awarded the full amount it is probable Whitewater would be swept out of existence—money-order office and all. In that case its remains would attract tourists from afar-like the ancient mounds in Mexico. Perhaps (if the hackmen were kept at a safe distance) it might outrival the other famous relics, for railroad fares from all points East would be incomparably cheaper.

The receipts of Esmeralda at the Baldwin Theatre, San Francisco, are the largest ever enjoyed by the management, and the largest of any company that ever opened there, ex-ceeding those of Hazel Kirke.

-Bad luck seems to have come suddenly over the traveling companies of the Madison Square Theatre. The good luck of the Esmer-alda company in escaping from the flames at the Newhall House, Milwaukee, seems to have deserted them now. One company was compelled to lose a night at Milwaukee last week on account of the non-heating of the house, and another company was snowed in at Au-rora, Ill., while a third is hopelessly involved in a snowbank in Iowa. Another had a nar-row escape in a railroad crash in California.

Progress of Our Movement. The agitation of our plan to restore the one-

night stands and small towns again to the posi-

tion they formerly enjoyed in the estimation of travelling managers is meeting with a heartier co-operation than we expected so early in the campaign. It appears that the provincial managers were ripe for the reform and only needed the stimulus of THE MIRROR to begin operations. Progress has been made since our last issue, and sanguine converts have come over to the belief that the only way to save the small towns from the complete ostracism of first-class combinatians next season and thereafter is by rigorously refusing to book more attractions per week than the size of their various towns will profitably allow. Some managers signify their intention of acting in concert with others, while many prefer to work singly. But whether the out-of-town theatrical men form associations or effect their purpose independently, matters little; the same good result will be attained in either case. Thus far no opponents have arisen. But every good movement has its enemies, and this one will prove no exception to the rule. Opposition will doubtless be encountered in the barnstormers and their adherents. But these are good antagonists to have, as they are a class that have always been a scourge to the good people of the provinces. One of the good points of the limitation plan is the shutting out of these wholly irresponsible parties.

IN NEW YORK.

From several prominent managers and stars our reporters have obtained interviews on the subject. To one of our local representatives Mr. Brooks, of Brooks and Dickson, said yesterday: "We are glad a movement is being made in this matter. The one-night stand business has been terribly abused. A decent combination. is often injured owing to the stupidity of some country manager who will only rent, and consequently is glad to get any and every attraction inside his house." Samuel Colville added: "Yes, yes; these small managers will rent because they make more than otherwise; consequently a good attraction must suffer. These managers, especially those in the West, will let a sword-swallower and his followers into their houses on a night between Salvini and Mary Anderson. The sword-swallower charges the same prices and hangs more paper. His advertisements are as striking, his press notices as lurid, as those of the legitimate attractions. The people are fooled. They have no means of finding out what is good and what is bad; therefore all traveling companies fall into disrepute, and business is ruined."

Harry Miner remarked to a reporter: "A good attraction is often compelled to cancel dates in the country because the five nights preceding are filled in with snaps. The movement is a good one, and I hope THE MIRROR will succeed in reforming the abuse."

Nat Goodwin said: "I have thought many times that business with our own company would be better if it were not obliged to play against so many snide attractions which, as as is advertising is concerned, are the best on the road."

Buffalo Bill said: "My business is so uniformly good that I cannot speak understandingly of the subject. Yet I think THE MIR-ROR'S plan a good one, and cooperate with you heartily. I shall watch your columns closely, and shall expect to read of success."

Harry Mann said: "Daisy Murdoch will star under my management next season, and you may be very sure that I shall prefer to book in towns that are not overshowed."

John McCaull said: "I have taken the trouble to figure it out, and find that many country-towns, noticeably one in Ohio, play over one hundred and sixty attractions a night as compared with the population of New York. Could New York stand one hundred and sixty entertainments a night? Well, hardly."

OUT OF TOWN.

THE MIRROR has received a number of communications from out-of-town people. Reference to the provincial department this week also will show that many managers have awakened to a sense of the importance of this departure and have signified their intention to co-operate in the effort that is being made to remedy the evil. The letters that are appended will give some idea of the necessity that is felt for action and the enthusiasm of the writers.

PORTAGE, Wis., January 15, 1883. Editor New York Mirror:

PORTAGE, Wis., January 15, 1883.

Editor New York Mirror:

DEAR SIR:—As you are interested on the subject of one-night stands, I wish to give you a very late experience. The Kanch 10 party booked with me last June for their appearance in our city Wednesday, Jan. 17. Contract was closed all satisfactory, and I heard from the company by marked notices in prominent papers. About the middle of December I heard from Mr. Smith, manager, who stated that he would have to cancel date, because his agent had filled too many engagements, supposing that it made no difference to many others—that perhaps all were the same. He didn't deem it worth while to answer my letter, in which to cancel, as I had refused to book three of the best attractions on the road for the same week. I telegraphed the company while they were in Milwaukee, but the only reply I got was: "Mr. Smith is sick in Philadelphia. What business do you refer to?" This was signed "Harry Meredith." I answered, giving date, etc.; but heard nothing more of the matter. I have placed the matter in the hands of my attorneys, Messrs. Stroud & Armstrong, to collect damages, and, if need be, go into United States Court with the matter. I don't care for the remuneration. It is to show such managers that even small towns must be respected, and also to inform Mr. Smith, legally, that others, even in the small city of Portage, are as well posted as he in theatrical affairs. I take this step for the reason I have the only one-night town in our State controlled in this way—viz.: I book only one attraction in a week, and have done so for the past two seasons. I give you these particulars so that, if needed, you can refer to them, in case the matter may be worth mentioning hereafter by others.

Managers must be made to understand, even before one-night town in our State controlled in this way—viz.: I book only one attraction in a week, and have done so for the past two seasons. I give you these particulars so that, if needed, you can effect to them, in case the matter may be wor

stands, and in this way endeavor to make Wisconsin a little better than a graveyard for standard attractions. Wishing you success in your enterprise in this matter, I am, yours truly, JAMES DULLAGHAN, Manager Dullaghan's Opera House.

*I don't refer to circuit business, but the rent outright for one year, absolutely controlling the business.

ABLE OPERA HOUSE, EASTON, Pa., Jan. 19, 1883.

Editor New York Mirror: Editor New York Mirror:

Sin:—Your efforts to effect a reform in one-night stands should be seconded by all "country managers," as well as by those interested in combinations, and I write to add a word of encouragement, and hope you will continue in the good work. Every local manager should first ascertain how many attractions a week his town will support, then book that number and no more. By adhering to this he will be much better off, financially, at the close of the season. Instance Easton for an illustration. We have, with adjoining towns, a population of 25,000, and we find that two attractions a week is all-sufficient. By limiting them to this number, business is uniformly good. Last season our average was \$34.25, and this season promises to be as good if not better. Managers of combinations should refuse to play with those managers who book more than their town will stand. Agitate this question, and I trust you will be successful in bringing about a reform. Respectfully yours,

Dear Sir:—Under the headlines of "A Question of Common Sense," you have succeeded magnificently it placing the sins of overcrowding dates in smaller citis on the local managers of what you call, "one-night stands," and its context would, without much force of construction, leave the impression that smaller cities in Ohio, and perhaps elsewhere, are looked upon by these imaginary stars of the profession as simply places for sideshows, and that they hereafter in all probability will give such points the disastrous effects of non inventa. Ten and more years ago, shortly after the erection on yhouse, Edwin Forrest, Mrs. General Landers, Josep Jefferson, and later, Maggie Mitchell, Mary Anderso, and otxers of high reputation, played to highly satisfactory paying houses here, when our city had not one half the population it has at present, with only one rail road for excursion trains, when now we have six additional railroad inlets, touching towns in close proximity containing about so,coo inhabitants, who in point of taste, culture and refinement compare favorably with those of the "Hub." Figuratively, the same may alsapply to some of the opera houses in the interior of Ohio.

Impositions and frauds are constantly and continually reactived on here Editor New York Mirror

those of the "Hub." Figuratively, the same may also apply to some of the opera houses in the interior of Ohio.

Impositions and frauds are constantly and continually practiced on local managers by so-called attractions (who not unfrequently are recommended by New York dramatic brokers and others), whose only skill consists in placing fine pictorial printing on the bulletin boards and expensive lithographs in the French plate windows. There is no doubt that the best stars and finest attractions in some of these smaller cities would net as much and often more than they do in some of the more pretentious cities not a thousand miles away from here; and it is there where the shoe pinches more than complaints of soreness of toes in the higher circles of the profession. This city, with its faubourgs and surroundings, could now well sustain three first-class attractions per week (its population being over twenty thousand), from September to June. I have, however, concluded hereafter to book no more than two per week, and make that condition in every contract.

To remedy all complaints and ailments permit me humbly to suggest the holding of a sort of love-feast or convention, at the proper time and place, to be in session, say, one week, composed of the managers of all the stars of first-class attractions passing through Ohio, cast or west, and all the local managers of Ohio, for the purpose of attending to the necessary booking for the season of 1883 and 1884, and adopt such other rules and regulations as would prove mutually satisfactory and remunerative. I am satisfied the managers of Ohio, for the purpose of attending to the necessary booking for the season of 1883 and 1884, and adopt such other rules and regulations as would prove mutually satisfactory and remunerative. I am satisfied the managers of Ohio, for the purpose of attending to the necessary booking for the season of 1883 and 1884, and adopt such other rules and regulations as would prove mutually satisfactory and remunerative. I am satisfied the managers

ALTON, ILL., Jan. 20. Editor New York Mirror :

ALTON, ILL., Jan. 20.

Editor New York Mirrer:

I am glad that the question of "one-night stands" has taken such a strong hold upon professional people. I have the misfortune to live in a town that has been "snapped" to death. I had nearly written humbugged beyond resurrection. Three, four, five shows in one week, that even a rhapsodical illusionist would not dare to call mediocre, have put in an appearance in this town of 16,000; four-fifths of the audience of some of these so-called shows "papered" their way in. I have in my mind's eye a company, the proprietor of which gave away no less than 100 complimentaries in one day, after scanning the box-sheet. Too much cannot be asid against the evil of playing more than one night a week in towns of 20,000 or less, and I am sure that no local manager, with any discrimination, would attempt it. There are times and places, however, when and where the local manager cannot help himself—i. e., in towns where there is only one awailable place for amusement, and that under the control of the City Council or City Clerk. These places, generally called City Halls, are let at all times to all people; during the "week" to histrionic, lyric and other entertainments, and on the seventh day of the week to declaimers against, and defamers of, the "stage" in any form. I sincerely hope that some idea will be presented by which first-class combinations can co-operate exclusively with the local managers in such towns where the hall is entirely under the control of a City Council or a Board of Trustees, as no janitor of such hall will refuse to book any show that offers at any time. As it stands now in this city, to insure success to a company, the gentleman playing it has to canvass his friends and acquaintances, and eulogize the play and its people; it is virtually asking a subscription. To one good company that shows here there are five bad ones. Only a short time ago the bill-boards were covered with Hyde and Behman's people were on the stage. The writer of this took pleasure in inf

GRAND OPERA HOUSE, NEW BEDFORD, Mass., Jan. 22. 5 Editor New York Mirror:

New Bedford, Mass., Jan. 22.)

Editor New York Mirror:

Dear Sir:—I desire to bring our house to the notice of managers of first-class attractions through the medium of your valuable paper, and take the liberty of briefly stating what it occurs to me may be of service as showing the disposition and ability of the management to act up to its profession.

In April last the house was opened under the management of Mr. A. S. Anrhony, who was one of ten who built the house and formed a corporation. Mr. Anthony ran the house for three months, and last September, feeling a change was necessary, I, with two or three others of the original owners, bought his stock, and took the management into our own hands, since when I have had the management with the assistance of Mr. Grinnell. Being wholly without experience in the business, we engaged as agent Mr. J. C. Owen, who attends to the practical running of the house.

The object is now to make the house popular with first-class managers and the public, and although we have met with great success this season so far, we have had no regular policy by which to accomplish our end.

I am satisfied that it is more profitable to open the Opera House twice a week to a good attraction on shares than to rent every night, as the latter course soon would ruin the business, and the only objection to the former is the danger we run in not being able to book good attractions on favorable terms in season, and to this end I wish to inform the profession through your paper that we book only first-class attractions, and book only two a week.

The old theatre we have leased to avoid competition,

we book only first-class attractions, and book only two a week.

The old theatre we have leased to avoid competition, and thus we can give to good attractions a theatre-loving public who have not been "showed to death," as we propose to convert it into a hall, and not open it to dramatic attractions.

The few gentlemen who are stockholders are determined to make the house popular with managers, and give the public nothing that is not good even if the house be run at a loss; and after reading with interest the discussion in your paper, I am satisfied that two nights a week will prove better for all parties, provided managers will take some pains to make early bookings.

Respectfully yours,

WALTER CLIFFORD.

PRESS COMMENTS.

THE NEW YORK MIRROR is trying to make the one-night towns popular with combinations by inducing the managers of the theatres to play but one attraction a week. The suggestion is meeting with much favor. eeting with much favor.

Springfield Republican

THE NEW YORK MIRROR, which is generally agitating some scheme for the good of the theatical guild is endeavoring to bring about reform in the way of reducing the number of weekly entertainments in what is technically known as "one-night stands." It has a number of interviews on the subject this week with prominent managers.

Rosenfeld's Play, The Storm Child.

On Friday of next week, Minnie Maddern and her company will produce at Ford's Opera House, Baltimore, for the first time on any House, Baltimore, for the stage, Sydney Rosenfeld's new picturesque stage, Sydney Rosenfeld's new picturesque play, The Storm Child. The author has be engaged on this work for many months past. He says it is an original production, and one which he himself considers his best. This opinion is shared by the entire company now rehearsing, and as a token of the manager's (J. H. Havlin's) confidence in it, it may b stated that one scene alone in the third act will cost no less than \$600 to produce. The play is purely American; but, unlike its native associates, does not unfold itself in the boundl West. The scene is laid partially at Mill River, Mass., and partly in New York City. The characters are drawn from life, and are entirely the result of the author's personal ob-servations. The heroine is a quaint blending of opposing types of character-on the one hand a winsome, playful child; on the other a tempestuous, fervent nature. She is called Volta, and was born in Mexico during a stor wherein her father was killed. She was b to the Berkshire Hills a mere child, and t adopted by a farmer. All the characters are types. Among others there is one that will fall to Harold Forsberg, called Colonel Theodore Guste, whose staggering emphasis on the simplest topics of conversation lightens up the piece with genuine comedy. The play is four acts and six tableaux.

The following is the cast that will give the play its first representation in Baltimore:

In the third act occurs the bursting of the Mill River dam, showing the rising of the water and the sinking of the shores. This scene is not merely introduced as a surprise but is the legitimate culmination of a series stormy dramatic incidents.

Mr. Stetson's Plans.

"Yes, I intend to place The Corsican Brothers on the road," said Manager Stetson to a MIRROR reporter yesterday, "and I shall send it out with fine scenery and effects; but not just at present-not until it has finished its successful run here. I shall take the company to the prominent cities."

"What will follow it at Booth's?"

"I can't say. Several attractions want to come in; but I don't know just what to do. have been in hopes that Charley Thorne would get well and resume his part If he could and he could make business good for the rest of the season. His illness was most unfortunate for both of us. I had to close the the atre for one night, and he lost an opportunity of making a reputation as the brothers. However, everything is prospering, and all my theatres are doing well; so I am satisfied."

Professional Doings.

-N. S. Wood opens a Boy Scout season in Newark next week. -D. B. Hopkins has become general agent

-Russell Glover, a good tenor for light

opera, is disengaged. -Boucicault's play, The Amadan, will be produced at Boston Monday evening.

-The Grand Opera House at New Bedford, Mass., falls into line and will book only two attractions a week for next season.

—Keziah Howard, C. L., who went under in Cleveland last week, bobs up serenely this week and opens the new Cooper Opera House at Wellesville, Ohio.

—The closing of the Square Man season at the beginning of February throws a number of good people out of engagements. Among these are Herbert Ayling and Libbie Noxon.

The cheap prices at the Indian Wigwam tend greatly to its success. At every performance the building is crowded, and in the evenings hundreds are turned way. The Indians are shown to advantage. Their singing, if not musical, at least has the virtue of novelty. The circus is very good.

—A year ago Brooks and Dickson's errandboy was sent to the bank to rash a check for
\$100. He did not return that day, or for several days. He was hunted up, and then told
a pitiful story about having his pocket picked
and being afraid to return. His plausible story
won him sympathy, and he was taken back.
Two months ago he was sent with another
\$100 check, and again failed to turn up.
Recently a gentleman walked into Brooks and
Dickson's office and inquired about the
boy,
saying that he had given the firm as refs.
Both men think this was the purest unablest
ted check they ever saw. ted cheek they ever saw.

PROVINCIAL.

[CONTINUED FROM PIFTH PAGE.]

syth, to full house, notwithstanding the inclement er. Excellent satisfaction.

13. H. Miller. manager Opera House at this is in favor of the one-night stands as suggested in Mirkon, and will join the combination.—O. A. ins, local manager, of Binghampton, N. Y., who sen visiting his Dulcines for the past two weeks, sed home to-day (18th).

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Davene's Allied Attractions, 15th and 16th, poor bouses. This co. gave two of the most finished, refined and entertaining performances that have been seen at the Grand this season. The variety and specially artists are great. The leap for life by Mile. Davene is startling and exciting. Catherine Lewis and co. presented Olivette, 15th; every desirable seat in the house was taken. The support was first-class, especially the chorus. Leavitt's Gigantean Minstrels, 20th, to good business. The burlesque, Patience, paralyzed the audience. George S. Knight, 26th; Frank Frayne, 31st; Mrs. Langtry, Feb. 19.

Black's Opera House (George H. Coles, manager): Janauschek, 18th, to big house. George C. Miln, Feb. 6; Emma Abbott, 8th; William Stafford, 18th.
Items: In the act by Mile. Davene, at the Grand, last Monday night, consisting of a leap from a perch over the proscenium to a net above the parquet, the force of the fall broke a large piece from the iron-work which formed one of the fastenings of the stay-ropes. The fragment dropped among the audience, striking, a young man named Frank Neal, and cutting him on the leg. Manager Davene paid him \$15, although he could not have been legally held responsible for the accident.—Manager Fuller Trump of the Grand was highly elated by the arrival of a twelve-pound bouncing boy baby at his home last Wednesday.—Frank Tyner, the popular bill-poster of this city, goes with the W. W. Coles party mext season.—Twenty couples, composed of the elite of Vellow Springs, took in the Davene performance last Tuesday evening.—George Edgerton, business agent of The Meteors, was in town Tuesday.

IRONTON.

Masonic Opera House (Ellsberry and Moore, man-

The Meteors, was in town I uesday.

IRONTON.

Masonic Opera House (Ellsberry and Moore, managers): W. H. Williams' Manchester and Jennings Variety co. appeared soth. I. W. Baird's Mammoth Minstrels, 24th. Both companies did well. Coming: Robert McWade, in Rip Van Winkle, Feb. 3; Havlin's Fogg's

McWaoe, in kip van winkie, reb. 3; riavin's rogg's Ferry, 10th.

Isems: The managers have arranged with Waldron's M'liss co. for a return date. They will be greeted with an immense house. They gave the best satisfaction of the season.—An electric light will be placed at the entrance of the Masonic shortly.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers); Mestayer's Tourists are heavily billed for Feb. 1. From present indications, they will play to the largest business of the season. Booked: Haverly's Mastodons, 20th. Items: Charles Haydn, formerly of Skiff and Gaylord's Minstrels, passed through here the fore part of the week, on his way to join Duprez and Benedict's Minstrels.—Manager Wilson of the Masonic returned yesterday from Bellefontaine, where he was in attendance at the meeting called for the protection of managers of opera houses and combinations. He announces that he will only book two attractions a week next season.

CANTON.

he will only book two attractions a week next season.

CANTON.

Opera House (Louis Schaefer, proprietor): The Madison Square Hazel Kirke co., 15th, drew a tremendous house, owing, to some extent to popular Advance Agent Frank Pitsker, who is a Canton boy, and who has a host of friends here. Sol Smith Russell drew a very fair and much-pleased audience, 16th. The Ensign Comedy co., to fair business, 19th. James O'Neil, 17th.

to fair business, 19th. James O'Neil, 27th.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Mr. and Mrs. George S. Knight, in Baron Rudolph, played to a large and fashionable audience, 16th. There is probably no co. that has a better guarantee of good business in Sandusky than that of the Knights.

Items: The Knights are somewhat dissatished with their present management. The trouble seems to lie with Adele Bray, their leading lady. They don't want her. Manager Berger does. They also want a leader of orchestra. Mr. Berger refuses to furnish one.

New Opera House (J. A. Hiveling, manager):
Ravel's Humpty Dumpty and Drawing-Room Circus,
15th, to a very small house, cash receipts being only
487. The Humpty Dumpty part was fair. Smith, Waldron, Cronin and Martin Big Four co., 26th.

LIMA.
Faurol's Opera House (George W. Williams, manager):
ilton Nobles, in Interviews, to a well-pleased audience,

WOOSTER.

Opera House (C. M. Yocum, manager): George S.
Ker City Guards, 19th. The house was crowded with the
most enthusiastic house of the season. The Guards gave
a fancy drill, which was well received. Mr. Knight is
always sure of a warm welcome here.

always sure of a warm welcome here.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager):
Business during the week has been good. Barry and
Fay, in Muldoon's Picnic, 15th, gave a very laughable
show; but there are parts of it that are too broad for the
average stage. T. W. Keene, in Macbeth, 15th, to a
large house. His co. was a strong one; but Keene is
better liked here in other plays. Ada Dysa, in An Unequal Match, 20th, to a good house. The play was well
presented, the support fine, and the audience delighted.
The coming week, beginning 23d, will be devoted to the
Grand Army play, Newburn; or, The Old Flag, and the
advance sale assures crowded houses.
Item: We are to be inflicted with a local performance
of Patience at Mechanic Hall, Feb. 5 and 6.

PENNSYLVANIA.

READING.
Grand Opera House (George M. Miller, manager):
Duprez Big Minstrel Troupe, to large business, 15th;
performance good. Booked: 27th, Pat Rooney and spe-

performance good. Booked: 37th, ran Roomey and specialty co.

Academy of Music (John D. Mishler, manager):
Gus Williams, as John Mishler, drew a large house, 16th.
George H. Adams' Pantomime co., to good audience,
19th. Admiral Dot and co., 38th, 26th and 37th.
Item: The Amish Girl was produced for the first time
on the American stage at the Academy on 18th. It was
written by John D. Missimer, a Reading Journalist, and
performed by John M. Stephen's Reading Dramatic co.
It was well received and heartily encored. Mr. Missimer, in response to the calls of the audience, arose and

mer, in response to the cansumer, in the case of the cansumer of the cansu

good impression, and shared lots of honors with the star.

ALTOONA.

Opera House (Marrioth and Kruder, managers): Gus
Williams, in One of the Finest, 15th, to a very large and
enthusiastic audience. Catherine Lewis, in The Mascotte, 16th. Opera was presented in good style to a
crowded house, and everybody pleased, it being the first
time the opera was ever given here. Annie Pixley, in
Wliss, 22d, to good house. Howorth's Hibernica, 25th;
Ford's Opera co., in lolanthe, Feb. 2.

OIL CITY.

Grand Opera House (Wagner and Reis, managers):
Oliver D. Byron in Across the Continent 17th drew (air
house. Coming: E. A. Locke's Mates' comb. 27th;
Ranch 10, 29th.

Ranch 10, 29th.

ERIE.

Park Opera House (William J. Sell, manager):
The Planter's Wife co. appeared 17th to large business.
Maud Granger did not appear owing to sickness. The
company and piece gave satisfaction. Germania Theatre co. 18th to fair patronage. E. A. Locke in Mates
a5th; Haverly's Consolidated Minstrels 29th; Madison
Square co. in Professor Feb. 2; Wilbur Opera co. 3d.

Academy of Music (Berndall and Brother, managers): Oliver Doud Byron 19th in Across the Continent to a fair house. Leavitt's Minstrels are booked for Feb. 7.

Music Hall (W. D. Evans, manager): Kate Claxton and co. in Two Orphans 18th to large house; standing room only; company good.

HARRISBURG.

Opera House (H. J. Steel, manager): Philadelphia Church Choir Opera co. 18th to largest house of the mason. Gut Williams 19th to good business; Duprez and Benedict's Minstrels co. 20th; Devil's Auction co. 19th.

YORK.

York Opera House (Adams and Dale, managers):

set Claston and the Two Orphans 15th, to the largest
outse of the season. Gus Williams, in One of the
inest, 18th, to a crowded house. (Had the house heen
by Tun Minnon as "the Dutch Borough of York," in
section with the card published several weeks ago of
the season of the published several weeks ago of
the season of the published several weeks ago of
the season of the published several weeks ago of
the season of the published several weeks ago of
the season of the season of the season.

Januarchek, 26th; The White Slave, 29th.

at each performance by full houses. The Grand English Ballet co. will present Devil's Auction 30th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor):
Abbey's Uncle Tom's Cabin 18th, to a fair-sized audience. fair co. Howorth's Hibernica, to a large and very appreciative audience, 20th.

Academy of Music (Milton Boone, manager): Snyder and Grau's Opera co. in Iolanthe 20th; to a very good house; performance tart. Vokes Family in Cousin Joe and Fun in a Fog, 25th.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The letter-carriers of this city have a benefit 22d, when Emerson Concert co. will appear; Mrs. E. H. Carter, scprano.

Providence Opera House (George Hackett, manager): First three nights of this week, Thomas W. Keene in several Shakespearean characters. Ada Dyas, 29th. Nothing announced for remainder of week.

Theater Comique (Hopkins and Morrow, managers): The boom at this theatre is a matter upon which the energetic managers may be congratulated. While the other theatres are lying idle or playing to sparse audiences, this house is nightly filled with lovers of a first-rate variety show. This week, among others, Harry Selton, the original dancing spider, is announced as making his first appearance here. The bill concludes with the third of the Maloney series, by Barney McNulty, called Maloney's Visit, in which the author and Andy Carland take part.

Item: Every seat in Low's Grand Opera House, for benefit of letter-carriers, 22d, was sold before noon of the day of concert. Many that waited till the day were sadly left.

NEWPORT.

Bulls' Opera Howe (Micros)

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager):
A Madison Square co., presented The Professor to a fair sized audience, though it was the worst night in the street we ever saw. May Walcott, as Daisy Brown, was the recipient of a beautiful floral offering. Opera House taken up next week by local fair. Nothing until 30th, when Lizzie May Ulmer appears in '49.

SOUTH CAROLINA

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager):
Mile, Rhea 15th and 16th, to the best business of the
season. There never has been seen audiences more
fashionable and better pleased. The fair young actress
was most enthusiastically received, her charming manner and the faithful portraiture of her characters won
for her the greatest praise. She may be assured of a
kind reception whenever she visits us. She was the recipient of courtesies from the elite of Charleston, being invited to a ball given by a Charleston club. The
officers of her Majesty's ship Dido were present. Gorman's Philadelphia Opera co. to fair business 17th, 18th;
weather very bad. Gus Williams, 26th, 27th; Rose
Eytinge, 29th, 20th.

GREENVILLE.

Eytinge, 29th, 30th.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager);
Nothing this week. Manager Gilreath has decided to have only one performance a week, as the only sure means of securing paying houses. Engagement of Gorman's Opera co., booked for 25th, cancelled. John T. Raymond booked for 31st In Paradise. He will be greeted by a big house.

TENNESSEE.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Lawrence Barrett and his excellent co. appeared for week beginning 15th, in his new play, Francesca da Rimini, before a crowded house. The audience were enthusiastic, and at the end of every act the curtain was rung up three and four times. The play made a genuine success, and was capably rendered. Barrett, as the hunchback, Lanciotto, was very good, although the character does not give him a chance to show his abilities. Louis James, as Pete, the jester, gave a finished rendition, and shared the favors with the star. Otis Skinner also deserves mention for his Paolo. Marie Wainright and Josie Batchelder sustained the reputation which they have made in former years as finished artists. Francesca was repeated Tuesday and Wednesday to full houses. On Thursday night Julius Cæsar was given, with Barrett in his well-known Cassius, James as Brutus and Skinner as Anthony, and minor characters all filled acceptably. The tragedy was given in a superior manner and another full house. On Friday, double bill, Merchant of Venice and David Garrick, Saturday matinee, Yorick's Love; Saturday night, Richelieu; crowded houses at each performance. In fact, best week of the season, and Mr. Barrett should feel highly gratified. Items: The advance sale of tickets for Mrs. Langtry took place last Tuesday, and a great number were sold; but there was no excitement, and seats can yet be obtained.—Mr. Leavitt was in town this week, and reports all the cos. as doing very well.—Geistinger comes 26th.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): William J. Scanlan, in Friend and Foe, met with a most enthusiastic reception 15th, it being his first appearance here, as a star. He has won golden opinions, and will meet with a hearty welcome when he comes again.

Grand Opera House (Milson, Brooks and Dickson, managers): Nilsson, 18th, supported by Miss Hope Glenn and the Mendelssohn Quintette Club, drew one of the largest and most fashionable audience of the season, the sa

CHATTANOGGA.

Opera House: Frank Mayo, in Davy Crockett, to a crowded house, 16th. Rentz-Santley co., 29th.

Item: A prominent citizen has about decided to build a fine opera house this Spring, which will greatly improve the theatrical business and also the city.

Grand Opera House (A. Simon, mar Scott played 8th and 9th to expenses; Cheek drew a good house 17th.

BEAUMONT.

Caswell's Opera House: Stultz's Dramatic co. gave A
Celebrated Case to a full house 18th. Lucretia Borgia
was presented 19th.

Tremont Opera House (L. E. Spencer, manager):
The Tourists played two nights to good business, considering the weather. Announced: 18th, 19th and 20th,
Joseph Jefferson; 21st, Templeton Opera co.; 22d, 23d
and 24th, Mile. Rhea.

HOUSTON.

HOUSTON.
Pillot's Opera House (J. E. Rielly, manager): 9th, 17th and 14th, Geistinger Opera co.; 10th and 11th, Roland Reed in Cheek, both to fine business; 15th, 16th and 17th, Joseph Jefferson. Booked: 18th, 19th and 20th, Tourists in a Pullman Car.

UTAH.

Walker's Grand Opera House (D. B. McKenzie, manager): Madison Square co. in Esmeralda 12th and 13th and matinee to crowded and enthusiastic audiences. Viola Allen (Esmeralda) became at once a great favorite. Item: The following attractions are billed at Haverly's Salt Lake Theatre: Rice's Surprise Party 18th, 19th and matinee 20th; Minnie Palmer Feb. 1, 2 and 3. Leavitt's All-Star Specialty 6th, 7th and 8th—on their return from San Francisco.

VIRGINIA.

LYNCHBURG. Opera House (T. H. Simpson, manager): 26th, Gorman Opera co.; 29th, John T. Raymond.

PETERSBURG.
Academy of Music (John B. Ege, manager): Rose bytinge, 26th, in Felician.
Item: A file of The Mirror can always be found at the office of Chris. Quincey, our city bill-poster and ocal manager. It is open to members of the profes-

RICHMOND. Theatre (W. T. Powell, manager): After being closed for two weeks, the theatre opened 22d, Rose Eytinge ap-pearing in A Princess of Par', followed 23d by Felica Robson and Crane begin an engagement of four nights

and a matinee, 24th.

DANVILLE.

Opera House (J. E. Catlin, manager): Coming: John T. Raymond, 30th, In Paradise; John Thompson, in Around the World, 20th.

Items: The season, so far, has been a dull one; but prospects for the Spring are good, as a large crop of to-bacco—the life of this town—will be marketed in the next three months.—Very few attractions booked.

WISCONSIN.

co., 19th and 20th—Patience, Pinafore and Chimes of Normandy—opened to fair house. Their performance is very good. The chorus is well drilled. The interpolated church music was well received by the audience. Minnie Hauk, assisted by C. Sternberg and the Chickering Quartette, gave two grand-concerts 22d and 23d. Joseph-ine Gallmeyer 20th, week.

church music was well received by the audience. Simme Hauk, assisted by C. Sternberg and the Chickering Quartette, gave two grand concerts 22d and 23d. Josephine Galimeyer 29th, week.

Grand Opera House (R. L. Marsh, manager): Colier's Lights o' London opened 15th to good business, continuing the entire week. They give an excellent entertainment. The acting of Dominick Murray as Seth Preene; Charles Stanley and Mrs. Annie Veamans as Jarvis and wife, and Horace Vinton as Clifford, is most commendable. The part of Harold by Fred Ross is decidedly light; too much ranting. On the eve of 18th, just at the opening of Act II.—scene at Armytage Arms—there occurred a terrific explosion. The scenery was demolished piecemeal; five persons were seen to fly through the air; the andience rose in the utmost confusion, with the thought of the recent Newhall disaster uppermost, to reach a place of safety. The cause was carelessness on the part of Robert Farrington, in charge of the calcium lights. He had charged the reservoir with the wrong gases, and instead of rectifying his error, thought he would trust to memory in using them. The result was he was thrown twenty feet into the flies, his pants and shoes torn from his body, both legs broken, and a deep cut in his loins. He is dead. Albert Seymour was killed outright; Gustave Starber, leg broken and badly bruised, recovery doubtful; James Foster, deep cut on thigh, recovery very doubtful; Dick Reed, leg broken, and badly bruised, recovery doubtful; Dick Reed, leg broken, will recover. He is advertising agent of Burr-Robbins circus, in season, and well known. All were employes of the house. The members of the co. happened to be on the opposite side of the stage, and no great harm was done them, excepting that they were hit by the flying debris and knocked off their feet. The audience was quieted by timely interference, and the fire put out by the firemen on duty. All were dismissed without trouble. They give a benefit to-morrow for the injured ones.

Items: Slensby's Vaudeville

MADISON.

Opera House (George Burroughs, proprietor): Horace Lingard's co. met with a cordial reception 15th, pleasing the audience as of yore. Some regret was expressed at the absence of Alice Dünning Lingard, as she has many warm friends in this city. The Lingards are always assured of good houses here. Mr. Lingard keeps his audience in a continued roar of laughter, and has lost none of his power to amuse. In Miss Tessie Butler he has a talented young actress whose place it would be hard to fill. Forbes Dawson is a strong attraction, being a very pleasing actor. Stolen Kisses, with the present company, is bound to amuse theatre-goers. Mr. Lingard, informs me that this is his fourteenth trip toward the Pacific Coast.

me that this is his fourteenth trip toward the Pacific Coast.

Items: The Haswin-Stephany comb. met with trouble at Whitewater, Wis., on the 10th, on which day they were billed at the town. On reaching the place they were informed, Mr. Stephany alleges, that a license of twenty dollars was required, in addition to twenty deadhead tickets for the benefit of the town trustees. These requirements were complied with, and both the fee and the tickets were turned over to a Mr. Littlejohn, President of the Town Board. The next day (Thursday) Mr. Littlejohn appeared before the co. with the twenty tickets for Wednesday's performance, and announced that, as they had not been used he was desirous of exchanging them for \$20. This Stephany declined to do, whereupon Littlejohn seized the co.'s bagyage, preventing the performance in the evening. Unable to proceed without their wardrobe, the members of the co. with the twenty tickets for the twenty the performance in the evening. Unable to proceed without their wardrobe, the members of the co. went to Chicago, where a suit has been filed against the town of Whitewater for \$20,000 damages.

JANESYILLE.

town of Whitewater for \$50,000 damages.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager):
The William Horace Lingard co. 16th, in Pink Dominos,
to small business. Mr. Lingard failed to appear in his
sketches, as advertised, and, taken as a whole, it was one
of the very worst performances of the season. Booked:
C. H. Smith's Uncle Tom, 26th; Wentworth's Jollities,
30th. Harry Webber has cancelled 29th and 30th.

30th. Harry Webber has cancelled 29th and 30th.
SHEBOYGAN.
Opera House (J. M. Kohler, manager): The Madison
Square Theatre co. presented Esmeralda to a fair and
appreciative audience, and will appear again soon. William Stafford is booked for 30th.

Dullaghan's Opera House (James Dullaghan, manager): Camilla Urso Concert 19th to small house. William Stafford, in Othello, 23d, to fair house.

liam Stafford, in Othello, 23d, to fair house.

RACINE.

Blake Opera House (J. M. Wood, manager): Tom Thumb, 15th and 16th, with two matinees, to crowded houses. Performance fair. Draper-Herman's Hundred Wives, to small audience; co. and play poor. The performance was given for the benefit of the Newhall sufferers. I am afraid that they won't reap much of a harvest from the receipts. William Stafford comes 31st; The Girl that I Love, Feb. 5, and Janauschek, 12th. Item: The Mirkor on sale every Tuesday at No. 439 Main atreet.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Manchester and Jennings' Specialty co. appeared, 16th, to a large and well-pleased audience. Ford's Opera co., 29th, 30th and 31st. Maffit and Bartholomew's Pantomime co., Feb. 2 gist. Maffit and Bartholomew's Pantomime co., Feb. 2 and 3. The Wheeling Opera House orchestra gave a grand

concert, 15th, to a large house.

Academy of Music (Charley Shay, manager): Green and Wells' San Francisco comb. appeared 15th, one week, doing a very good business.

WYOMING.

CHEYENNE.
Cheyenne Opera House (D. C. Rhodes, manager).
Rice's Surprise Party in Pop 15th to a \$500 house. Owing to the sickness of Kate Castleton they cut the play very short, and gave but poor satisfaction. Booked: Minnie Palmer 20th; Alice Oates Feb. 1 and 2.

CANADA. TORONTO.

Royal Opera House (J. C. Conner, manager): E. A. Locke's new drama, entitled Mates, was produced for the first time on any stage 18th, before a large audience. The piece was mounted with new scenery, that of the first two acts being very fine. The scene of the drama is laid in Australia, and treats of life in the diggings. There is not much of a plot, the play serving to show off Mr. Locke in the character of Seth Stiles, the American; but his part is by no means a strong one. The play was improved during the week; but I doubt if it ever will be a great success. Praise can be given to Mr. Locke, Rosa Goodell and Lizzie Gale for their acting. Ensign Comedy co. 26th and 27th, in Rooms for Rent; Eugenie Legrand, 29th, 30th and 31st; Maid of Arran (return date) Feb. 1, 2, 3. Royal Opera Hous

grand, 29th, 30th and 31st; Maid of Arran (return date) Feb. 1, 2, 3.
Grand Opera House (O. B. Sheppard, manager): Professor Richardson's Art Entertainment 17th, 18th, 19th and 20th, drew fair audiences. Barry and Fay, 25th, 26th, 27th.

25th, 26th, 27th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The Emma Abbott co. made their annual appearance 15th. The opera chosen was La Sonnambula, an old favorite; so the house was very large. The co. as a whole was good, and a well-satisfied audience was the result. Waterman's Uncle Tom co. followed for three performances to light houses. The co. was exceedingly bad and did not deserve a better fate. Wilbur Opera co. 26th, 27th.

27th.

Item: Mates received its initial performance in Toronto this week. The press of that city say it is far from what a drama of the kind should be.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager):
Boston Ideal Double Uncle Tom co., to a fairly good house, 15th. Wilbur Opera co. 25th.

LONDON.

Grand Opera House (J. M. Lathrop, manager): Maid of Arran 25th and 26th; Barry and Fay 30th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday. ADA DYAS: Providence, R. I., 25; Hartford, Ct., 26; Treaton, N. I., 27; Philadelphia, 29, two weeks.
ABBOTT OPBRA Co.: Cleveland, 22, week; Pittsburg,

ABROTT OPBRA Co.: Cleveland, 22, week; Pittsburg, 20, week.
ADA GRAY: St. Paul, Minn, 25, 26, 27; Stillwater, 20, Menomonee, Wis., 30; Chippawa Falls, 31, Eau Claire, Feb. 1; Winona, Minn, 2; Laer ase, Wis., 3.
ANNE PIXLEY (M'Inss): Easton, Pa., 26; Allentown, 27; N. Y. City, 20, two weeks.
ACME OPBRA Co.: Quincy, Ill., 25; Jacksonville, 26; Springfield, 27; St. Louis, 23, week; Louisville, Feb. 5, 6, 7; Cairo, Ill., 8; Mexico, Mo., 9; Kansas City, 10.
ADAMS PANTOMIME Co.: Philadelphia, 22, week; Bridgeton, N. J., 29; Trenton, 30; New Brunswick, 32; Jersey City, Feb. 1, 2, 3.
ALDRICH AND PARSLOW. (My Partner): Montreal, 25, 26, 27; Lewiston, Me., 29; Bangor, 30; Portland, 31; Manchester, N. H., Feb. 1; Salem, Mass., 2; Lyun, 3. AONS WALLACE-VILLA Co.: Carroll, Ia., 23, 24, 25; Atlantic, 26, 27, 29.
ANNA EVS FAY: Macon, Ga., 26; Savannah, 27; Jack-

Aliantic, 26, 27, 29.

Anna Eva Fax: Macon, Gia., 26; Savannah, 27; Jacksonville, Fla., 30, 31, Feb. 1.

Amastrong's Minstrees: Fall River, Mass., 20, week.
Barton Opera Co. (Jolanthe): Indianapolis, 23, 26, 27; Chicago, 30, two weeks.
Bartley Campbell's White Slave No. 1. York, Pa.,

BAKER AND FARRON: Augusta, Ga., 25; Savannah, 26, 27; Wilmington, N. C. 20; Raleigh, 30; Norfolk, Va., 31; Richmond, Feb. 1; Staunton, 2; Cumberland, Md., 3. BERTHA WELBY (One Woman's Life): St. Paul. 25,

26, 27. Boucicault: Boston, Jan. 1, several weeks. GUELGAULT: Boston, Jan. 1, several weeks.

RUFFALO BILL: Williamsburg, 22, week; Jersey City,
29, 30; Newburg, 31; Poughkeepsie, Feb. 1; South Norwalk, Ct., 2; New Haven, 3; Waterbury, 5; New
Britain, 6; Hartford, 7; Willimantic, 8; Norwich, 9;
Taunton, Mass., 10; New Bedford, 12; Fall River, 13;
Newport, R. I., 14; Brockton, Mass., 15; Providence,
16, 17; Clinton, Mass., 10; Nashua, N. H., 20; Concord,
21; Lowell, Mass., 22; Lawrence, 23; Manchester, N.
H., 24.

10, 17
21; Lowell, Mass., 22; Lawrence, 23; 33.
H., 24.
BARNEY MCAULEY: Philadelphia, 15, two weeks; N.
Y. City, 29, week; Brooklyn, Feb. 5, week.
BENNETT AND MOULTON'S OPERA Co.: Port Henry, N.
Y., 24, 25; Plattsburg, 26, 27; Champlain, 28, 29; Malone, 31, Feb. 1; Ogdensburg, 2, 3.
BOSTON IDEAL OPERA Co.: Washington, 15, two

weeks.

ARRY AND FAY (Irish Aristocracy): Toronto, 25, 26, 27.

BROOKS AND DICKSON'S WORLD CO: Nashville, 23, 24, 25; Evansville, 26, 27; Columbus, O., 29, 30, 31.

BOSTON THEATRE CO. (White Slave): Bridgeport, Ct., 25; New Britain, 26; Meriden, 27.

BAIRD'S MINSTRELS: Portsmouth, O., 25.

BAUM'S MAID OF ARRAN CO.: London, Ont., 25, 26; St.

BAUM'S MAID OF ARRAN Co.: London, Ont., 25, 26; St. Thomas, 27. Big Four Comm.: Xenia, O., 25; Chillicothe, 26, Dayton, 27; Detroit, 29, week.
BOSTON IDEAL UNCLE TOM Co.: Rochester, 24, 25; Syracuse, 26; Auburn, 27, 28; Troy, 29, 30; Utica, 31.
CALLENDER'S NEW COLORED MINSTREUS (Charles Callender, mgr.): Haverhill, Mass., 25; Salem, 26; Portland, Me., 27; Williamsburg, 29, week.
COLLIER'S LIGHTS O' LONDON A: Detroit, 22, week; Toledo, O., 20, week; Cleveland, Feb. 5, week; Cincinnati, 12, week; Pittsburg, 19, week.
COLLIER'S LIGHTS O' LONDON, NO. 1: Kansas City, Mo., 22, week; Burlington, 29, 30; Springfield, Ill., 31; Urbana, O., Feb. 1; Logansport, Ind., 2; Youngstown, O., 3; Philadelphia, 5, week; Troy, N. Y., 12, week.
CATHERINE LEWIS OPERA Co.: Chicago, 22, week.

week. CATHERINE LEWIS OPERA Co.: Chicago, 22, week. CHARLOTTE THOMPSON: Mobile, Ala., 26, 37; Houston, Tex., 29, 30, 31; San Antonio, Feb. 1, 2, 3, 4; Austin, 5, 6, 7; Brenham, 8; Hempstead, 9; Navasota, 10; Gal-

5, 6, 7; Brenham, 8; Hempstead, 9; Navasota, 10; Galveston, 11, 12, 13, 14.

C. B. Bishov (Strictly Business): Pueblo, Col., 25, 26; Colorado Springs, 27; Emporia, Kas., 29; Topeka, 30; Osage City, 31.

CLARA MORRIS: Brooklyn, 20, week.

C. A. GARDMER'S KARL Co.: Rock Island, Ill., 30; lowa City, Ia., 31.

CARRIE SWAIN (Mat the Romp): Fitchburg, Mass., 25; North Attleboro, 26; Lynn, 27; Portland, Me., 29, 30; Lewiston, 31; Bangor, Feb. 1, 2; Biddeford, 3.

CAMILLA Usso (Concert): Marinette, Wis., 25; Quinnesec, Mich., 26; Ishpeming, 27; Hancock, 20; Calumet, 30; Houghton, 31.

Sec, Mich., 20, 20, 20, week; Galveston, 29, 30, 31. CHANFRAUS: New Orleans, 22, week; Galveston, 29, 30, 31. CORINNE MERRIHMARRES: Mystic, Ct., 25; Pawtucket, R. I., 26; Fall River, Mass., 27, 28; Taunton. 29; Attleboro, 30.

tleboro, 30.

DEN THOMPSON: Manchester, N. H., 25; Fitchburg, Mass., 26; Chelsea, 27; Philadelphia, 29, week.

DAYERE'S ATTRACTIONS; Buffalo, 22, week; Baltimore, 29, week; Brooklyn, Feb. 5, week; Pittsburg, 12, week; Louisville, 19, week. Louisville, 19, week.

DUPREZ AND BENEDICT'S MINSTREIS: Martinsburg, W.
Va., 25; Frostburg, Md., 26; Cumberland, 27; Connellsville, Pa., 28; Uniontown, 30.

EUGENIE LEGRAND: Hamilton, Ont., 25, 26, 27; Toronto,

29, 30, 31. ENSIGN COMEDY Co. (Rooms for Rent): St. Catherines, Ont., 25; Toronto, 26, 27.

MOUINE PARADOX: Boston, 1, four weeks; Fall River, 29, 30, 31; Providence, Feb. 1, 2, 3.

E. A. Locke (Mates): Erie, Pa., 25; Oil City. 26; Youngstown, O., 27; Canton, 29; Mansfield, 30; Newark, 31; Columbus, Feb. 1, 2, 3.

FAY TEMPLETON OPERA CO.: Galveston, Tex., 25,

FAY TEMPLETON OPERA Co.: Galveston, Tex., 25, 26, 27.
FRANK MAYO: St. Louis, 22, week; open dates; Richmond, Ind., Feb. 3; Cincinnati, 5, week; Columbus, O., 12, 13.
FRANK MORDAUNT (Old Shipmates): Decatur, Ill., 25; Lincoln, 26; Bloomington, 27; Chicago, 29, week; N. Y. City, Feb. 5, week.
F. B. WARDE: Augusta, 24, 25, Charleston, 26, 27.
FRAULEIN GALLMEVER: Chicago, 15, two weeks; Milwaukee, 29, week.
FRANK I. FRAYSE: Baltimore, 22, week.
FRANK EVANS Philadelphia, 22, week.
FLORENCES: Lowell, Mass., 25; lapse; Salem, 29; Lynn, 30; Flitchburg, 31; Northamptom, Feb. 1; Holyoke, 2; Pittsfield, 3.

30; Fitchburg 31; Northamptom, Feb. 1; Holyoke, 2; Pittsfield, 3.
FORD'S OPERA Co.: Columbus, O., 25, 26, 27; Wheeling, W. Va., 20, 30, 31.
FANNY LOUISE BUCKINGHAM (Mazeppa): Washington, 22, week.

22, week.

George S. Knight: Greenville, O., 25; Springfield, 26; Middletown, 27; Cincinnati, 29, week; St. Louis, Feb. 5, week.

Goodwin and Thorne's Black Flag: N. Y. City, 15, three weeks.

Gorman's Church Choir Co.: Charlotte, N. C., 26; Norfolk, Va., 27; Baltimore, 29, week; Wilmington, Del., Feb. 5; Lancaster, Pa., 6; Harrisburg, 7.

Gus Willlams (One of the Finest): Pittston, Pa., 25; Allentown, 26; Bethlehem, 27; Richmond, Va., 29; Norfolk, 30; Petersburg, 31; Charlotte, N. C., Feb. 1; Atlanta, Ga., 2; Montgomery, Ala., 3.

Geistinger: Little Rock, Ark., 26, 27.

Henne's Hearts of Oak: Chicago, 20, week: Keo-

GEISTINGER: LITTLE ROCK, Ark., 26, 27.

HERNE'S HEARTS OF OAK: Chicago, 29, week; Keokuk, Feb. 5; Iowa City, 6; Davenport, 7; Rock Island,
Ill., 8; Ottawa, 9; Joliet, 10.

HAVERLY'S MASTODONS: Chicago, 15, two weeks; Erie,
Pa., 29; Albany, 30, 31; Utica, Feb. 1; Syracuse, 2;
Rochesefer, 3.

Hyde and Behman Variety Co.: Philadelphia, 22,

Rochester, 3.

Hyde and Behman Variety Co.: Philadelphia, 22, week.

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Herrmann: Cincinnati, 22, week; Columbus, 29; Springfield, 30; Dayton, 31; Richmond, Ind., Feb. 1; Lafayette, 2; Terre Haute, 3.

Harrisons (Alice and Louis): Cincinnati, 22, week; St. Louis, 29, week.

Harloss: Albany, 25, 26, 27; Boston, 29, two weeks.

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Harry Scoutter Sovereignty Co.: Detroit, 22, week; Chicago, 29, week.

Harry Merritt (Ranch 10): Columbus, O., 25, 26, 27; Bradford, Pa., 29; Newcastle, 31; Akron, O., Feb. 1; Massillon, 2; Canton, 3; Cleveland, 5, week.

Howorth's Hiberrica: Hollidaysburg, Pa., 25; Altoona, 26; Johnstown, 27, 28; Connellsville, 29; Scotchdale, 30; Latrobe, 31; Little Braddock's, Feb. 1; New Brighton, 2, 3.

Harry Weibers: Joliet, Ill., 24, 25; Pontiac, 26, 27; Bloomington, 29; Lincoln, 30; Decatur, 31, Feb. 1; Danville, 2, 3; Springfield, 4.

Harry Miser's Comedy Four: Baltimore, 22, week; Washington, 29, week.

Harry Richmond's Co.: Boston 22, week; Buffalo, 29, Hi Henry's Minstrels: Detroit, 22, week; Buffalo, 29,

son. Hi Henry's Minstrels; Detroit, 22, week; Buffalo, 29,

week.

J. K. Emmet: N. Y. City, 1, six weeks.

JAMES O'NRILL: Youngstown, О., 25; Akron, 26, 27; Chicago, 29, week.

JANAUSCHEK: Harrisburg, Ра., 25; York, 26; Lancaster, 27; Philadelphia, 29, week.

JOSEPH МИРРИ: St. Louis, 22, week; Quincy, III., 29; Burlington, Ia., 30; Davenport, 31; Peoria, Ill., Feb. 1; Ottawa, 2.

27; Finladeiphia, 29, week.

JOSEPH MURPHY: St. Louis, 22, week; Quincy, Ill., 29;

Burlington, Ia., 30; Davenport, 31; Peoria, Ill., Feb. 1;

Ottawa, 2.

Jonn T. RAYMOND: N. Y. City, 15, two weeks; Lynchburg, Va., 20; Danville, 30; Charlotte, N. C., 31; Atlanta, Ga., Feb. 1; Montgomery, Ala., 2; Mobile, 3;

New Orleans, 5, week.

JOHN E. INCE: Brenham, Tex., 25; Paris, 26; Clarksville, 27; Texarkana, 29; Hot Springs, Ark., 30.

JAV Rial: SUNCLE TOM CO.: Truckee, Nev., 25; Reno, 26; Virginia City, 27, 28; Carson, 29; Winnemucca, 30; Ogden, Utah, Feb. 1; Salt Lake, 2, 3.

JOLLY PATHFINDERS: Louisville, Ky., 22, week; Owensboro, 29; Paducah, 30; Cairo, Ill., 31; Dubuque, Feb. 1; Centralia, 2; St. Charles, Mo., 3; Hannibal, 5; Moberly, 6.

JOHN MCCULLOUGH: Boston, 15, three weeks; Manchester, N. H., Feb., 5; Portsmouth, 6; Lewiston, Me., 2; Bangor, 8; Portland, 9, 10; Salem, Mass., 12; Lowell, 13; New Bedford, 14; Fall River, 15; Providence, R. I., 16, 17; Baltimore, 19, week; Lynchburg, Va., 26; Norfolk, 27, 28.

JOHN A. STEVENS: N. Y. City, 22, week; Buffalo, 29, J. Z. LITTLE'S WORLD CO: Cleveland, 22, week.

JOSEPH WHRELOCK: Savannah, 24, 25.

JEANNIE WINSTON OPERA CO.: Philanelphia, 22, week.

JEFFREYS-LEWIS (La Belle Russe): Belleville, Ont., 25; Ottawa, 26, 27; Montreal, 29, week; Brooklyn, 29, week; Williamsburg, Feb. 5, week.

KIRALEYS' BLACK CROOK No. 1: Buffalo, 29, week.

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week.

KIRALFYS' BLACK CROOK No. 1: Buffalo, 29, week.

KIRALFYS' BLACK CROOK No. 2: Chicago, 22, week;

St. Louis, 29, week.

KENDALL COMB.: Emmetsburg, Ia., 22, week; Algono,

KENDALL COMB.: Emmetsburg, Ia., 22, week; Algono, 29, 30, 31.

KATIE PUTNAM: Savannah, Ga., 24, 25; Jacksonville, Fla., 26, 27; St. Augustine, 20; Pilatka, 30; Jacksonville, 31, Feb. 1; Thomasville, Ga., 2; Eufaula, 3; Meridian, Miss., 5; Columbus, 6, 7; Jackson, Tenn., 8; Cairo, III., 10; St. Louis, 12, week.

KELLOGG-BRIGNONI CONCRET Co.: Dallas, Tex., 20; Hot Springs, Ark., Feb. 2, 3; Little Rock, 3; Helena, 6.

LAWRENCE BARRETT: Marshall, Tex., 25; Shreveport, 26, 27; New Orleans, 29, week; Galveston, Feb. 5, 6, 7, 8; San Antonio, 9, 10; Austin, 12, 13; Brenham, 14; Houston, 15, 16, 17.

LEAVITT'S AIL-STAR SPECIALTY CO. No. 1: Sacramento, 25, 26, 27; Reno, Nev., 28; Virginia City, 29; Carson, 30; Eureka, Feb. 1, 2; Salt Lake, 3, 5; lapse; Denver, 12, week.

LEAVITT ALI-STAR SPECIALTY CO. No. 2: Los Angeles, Cal., 26, 27; San Bernardino, 28, 29; Tucson, Ariz., Feb. 1; Tombstone, 2, 3; Albuquerque, 5; Santa Fé, N. M., 6, 7; Las Vegas. 9; Trinidad, 10; Denver, 12, week—consolidating with No. 1.

LEAVITT-PASTOR CO.: Olean, N. Y., 25; Elmira, 26; Binghamton, 27.

LEAVITT'S GIGANTEAN MINSTRELS: Lacrosse, Wis., 25; Winona, Minn., 26; Stillwater, 27.

LEAVITT'S RENTZ-SANTLEY CO.: Memphis, 24, 25; Nashwille, 26, 27; Chattanooga, 20; Rome, Ga., 30; Atlanta, 31; Montgomery, Ala., Feb. 1; Selma, 2; Columbus, Ga., 3.

ville, 26, 27; Chattanova, 37; Atlanta, 31; Montgomery, Ala., Feb. 1; Selma, 2; Columbus, Ga., 3.
LOTTA: Cincinnati, 20, week.
LINGARU'S CO.: Des Moines, Ia., 26, 27; Lincoln, Neb., 30, 31; Plattsmouth, Feb. 1; Omaha, 2, 3.
LILLIAN SERNCER: Atchison, Kas., 25; Topeka, 26, 27.
LILLIAN CLEVES: Williamsburg, 22, week.
MARGARET MATHER: Philadelphia, 22, week; Troy, N.
V. 20, 31.

JOS. 31; Platismouth, Feb. 1; Omaha, 2, 3; Lillian Spencer, Atchison, Kas., 25; Topeka, 26, 27. Lillian Cleves: Williamsburg, 22, week; Margaret Mather: Philadelphia, 22, week; Troy, N. Y., 30, 31.

Mary Anderson: N. Y. City, 15, four weeks; Boston, Feb. 12, two weeks. Milliamsburg, 22, week; Troy, N. Y., 30, 31.

Mary Anderson: N. Y. City, 15, four weeks; Boston, Feb. 12, two weeks. Milliamsburg, 22, 50, 27; Green Ray, 25; Oshkosh, 30; Fond du Lac, 31; Madison, Feb. 1; Lacrosse, 2; Stillwater, Minn., 3; Minneapolis, 5, 6, 7; St. Paul, 5, 9, 10; Dubuque, Ia., 12, 13; Cedar Rapida, 14; Des Moines, 15; St. Joseph, Mo., 16, 17; Atchison, Kas., 10; Leavenworth, 20.

Manchester-Jennisos Varetty Co.: Cincinnati, 23, week; Louisville, 29, week; St. Louis, Feb. 5, week. Minnie Maddenn: Philadelphia, 22, week; Baltimore, 29, week; Washington, Feb. 5, week; St. Louis, 11, week; Springfield, Ill., 10; Jacksonville, 20.

Maphith-Bartholomew Pantomime Co.: Wheeling, W. Va., Feb. 2, 3.

Mrs. Langtry: Atlanta, Ga., 24, 25; New Orleans, 29, week; Nashville, Feb. 6; Louisville, 8, 9, 10; Cincinnati, 12, week.

Milton Nobles: Cincinnati, 22, week; Indianapolis, 20, 31; Evansville, Ind., Feb. 1; Cairo, Ill., 2, 3; Memphis, Tenn., 5, 6, 7; Little Rock, Ark, 8, 9; Hot Springs, 10; Texarkana, 12; Paris, Tex., 13; Denison 14; Sherman, 15; Dallas, 16, 17; Austin, 10; Houston, 20; Galveston, 22, 22; New Orleans, 25, week.

Marion Elmore (Chispa): Saginaw, Mich., 25; Bay City, 26; Port Huron, 27; Cleveland, O., 29, week; Cincinnati, 5, week.

Maude Granger: Brooklyn, 22, week.

Maude Granger: Brooklyn, 22, week.

Mechanger: Brooklyn, 22, week.

Modernamistic Sam'l of Posen: New Orleans, 21, week; Jackson, Miss., 29; Cairo, Ill., 30; Evansville, 1nd., 31; Terre Haute, Feb. 1; Springfield, Ill., 2; Decatur, 2; Bloomington, 5; Peoria, 6; Burlington, Ia., 7; Keokur, 8; Quincy, Ill., 9; Jacksonville, 10; St. Louis, 13, week.

Modern Scharf, Colleger of Surving Scharf, 11, 22, Week; Philadelphia, 29, Week; Rooklyn, 26, week; Nation, 8; Pottsv

Minn., 29; Faribault, 30; St. Paul, 31, Feb. 1; Minneapolis, 2, UARRE (Hazel Kirke; F. L. Bixby, mgr.);
Racine, Wis., 25; Beloit, 26; Dixon, Ill., 27; Sterling,
29; Clinton, Ia., 30, 31; Daveaport, Feb. 1; Muscatine,
2; Burlington, 3.
MADISON SQUARE (Hazel Kirke; W. H. Barings, mgr.);
Albion, N.Y., 25; Medina, 26; Lockport, 27; Painesville,
O., 20; Ashtabula, 30; Warren, 37; Niles, Feb. 1: New
Lisbon, 2; Salem, 3.

O., 20; Ashtabula, 30; Warren, 31; Niles, Feb. 1: New Lisbon, 2; Salem, 3.

Maddison Square (Professor; C. McGeachy, mgr.); Muskegon, Mich., 25; Grand Rapids, 26; Kalamazoo, 27; Detroit, 20, 30, 31; Sandusky, O., Feb. 1; Erie, Pa., 2; Elmira, N. Y., 3.

Maddison Square (Young Mrs. Winthrop; J. H. Hart, mgr.): Brattleboro, Vt., 25; Amherst, Mass., 26; Westfield, 27; So. Manchester, Ct., 29, Meriden, 30; Middletown, 31; Southington, Feb. 1; New Britain, 2; Naugatuck, 3.

Mettown, 41; Southington, Feb. 1; New Britain, 2; Naugatuck, 3.

Neil Burgess: Chicago, 22, week; La Porte, Ind., 29; Grand Rapids, Mich., 30; Kalamazoo, 31; Ionia, Feb. 1; Lansing, 2; Jackson, 3; Detroit, 5, 6; Battle Creek, 7; Adrian, 8; Toledo, O., 0, 10; Buffalo, 12, 13, 14.

NILSON CONCERT TOTE: Indianapolis, 26.

ONLY A FARMER'S DAUGHTER (Helen Blythe): La Salle, Ill., 25; Streator, 26; Joilet, 27; Braidwood, 29; Bloomington, 30; Peoria, 31; Galesburg, Feb. 1; Quincy, 2; Springfield, 3; Decatur, 5; Lincola, 6; Canampaign, 7; Crawfordsville, Ind., 8; Greencastle, 9; Terre Haute, 10; Evansville, 12; Olney, Ills., 13; Vincennes, Ind., 14; New Albany, 15; Madison, 16; Columbus, O., 17.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Nebraska City, 25; Omaha, 26, 27; Council Bluffs, Ia., 5; Sioux City, 9; 12, Le Mars, 31; St. Paul, Feb. 1, 23; Council Bluffs, Ia., 5; Sioux City, 6; Mankato, 7, 8.

CLIVER DOUD BYRON: Bolivar, N. Y., 25; Bradford, Pa., 26, 27.

Deliver Bodd Byron: Bolivar, N. 1, 25; Braudou, Pa., 26, 27.

Our Summer Boarders: Trenton, N. J., 25; Paterson, 27; Brooklyn, N. V., 29, week.

Only Original Jollities: Danville, Ill., 25; Wabash, Ind., 26; Delphi, 27; Ft. Wayne, 29, 30; Columbus, O., Feb. 2, 3. PASSING REGIMENT Co: St. Louis, 22, week; Louisville, 29, week; Cincinnati, Feb. 5, week; PAT ROONEY Co.: Reading, Pa., 27; Philadelphia, 29,

week.

PALMER-ULMER Co. (49): Chelsea, Mass., 25; Fall
Kiver, 26; Taunton, 27; Plymouth, 29; Newport, R.
I., 30; Pawtucket, 31; Woonsocket, Feb. 1; Milford,
Mass., 2; Marlboro, 3; Worester, 5; Fitchburg, 6;
Clinton, 7; Lowell, 8, 9; Manchester, N. H., 10.

ROBSON AND CRANE: Richmond, 24, 25, 26, 27; Treaton, N. J., 29; Wilmington, Del., 30; Orange, N. J., 31; Newark, Feb. 1, 2, 3; Brooklyn, 5, week.
ROGERS' SWEETHEART (Minnie Palmer): Denver, 22, week; thence to the Pacific.
ROLAND REED (Cheek): Sherman, Tex., 25; Paris, 26; Texarkana, Ark., 27; Hot Springs, 29; Little Rock, 30, 31; Memphis, Feb. 1, 2, 3.
RICE'S OPERA CO. (Iolanthe): Harrisburg, Pa., 26; Scranton, 27; Syracuse, N. Y., 29, 30; Albany, Feb. 1; Rochester, 2, 3.
ROMANY RYE: Brooklyn, 15, two weeks; Baltimore, 29, week.

week.

Rose Eytinge: Norfolk, 24, 25; Petersburg, 26; Wilmington, N. C., 27; Charleston, 29, 30; Savannah, 31, Feb. 1; Augusta, 2, 3; Atlanta, 5, 6; Montgomery, 7, 8; Mobile, 9, 10; New Orleans, 12, week.

Robert McWade: Autora, Ind., 27; Cynthiana, Kyago, Lexington, 30; Paris, 31; Maysville, Feb. 1; Portsmouth, O., 2; Ironton, 3.

Rice's Surprise Party: San Francisco, 22, four weeks.

Rayel, Pantomime Co.; Detroit, 22, week; Cleveland, 29, week.

Royal Hand-Bell Ringers: Lincoln, Neb., 25, 26; Topeka, Kan., 27; Ottawa, 20; Kansas City, 30, 31; Quincy, Ill., Feb. 1; Cambridge, 2.

Salvini: Baltimore, 22, week; Washington, 29, week;

Quincy, Ill., Feb. 1; Cambridge, 2.

SALVINI: Baltimore, 22, week; Washington, 20, week;
Brooklyn, Feb. 5, week.

SALSBURY'S TROUBADOURS; Springfield, O., 25; Zanesville, 26; Wheeling, W. Va., 27; Pittsburg, 20, week; St. Louis, Feb. 5, week.

SOL SMITH RUSSELL: Philadelphia, Feb. 5, week; Brooklyn, 12, week; Paterson, N. J., 10; Newburg, N. Y., 20; Rondout, 21; Poughkeepsle, 22.
SLAYTON'S COLORBE CONCERT CO.: Bourboon, Mich., 25; NOVARE MAN (Ben Maginley): Pittsburg, 22, week; Brooklyn, 29, week.

Brooklyn, 29, week.

Wis., 29; Rockford, Ill., 30; Aurora, 31; Rochelle, Wis., 29; Rockford, Ill., 30; Aurora, 31; Rochelle, Feb. 1; Sterling, 2; Cedar Rapids, Ia., 3; Des Moines, SF Fairfield, 6; Monmouth, Ill., 7; Solon, 8; Mendota, 9; Evanston, 10.

TAKEN FROM LIPE CO. Boston, 14, 190 weeks.

SPANISH STUDRNIS: Whitewater, Mich., 27; OshRoss, Wis., 29; Rockford, Il., 30; Aurora, 31; Rochells, Feb. 1; Sterling, 2; Cedar Rapids, Ia., 3; Des Moires, 5; Fairfield, 6; Monmouth, Ill., 7; Solon, 8; Mendota, 0; Evanston, 10.

Taken From Lipe Co.. Boston, 15, two weeks.

T. W. Kerne: Lawrence, Mass., 25; Lawell, 26; Manchester, N. H., 27; Portland, Me., 29; Salem, Mass., 30; Taunton, 31; New Bedford, Feb. 1; Newport, R. In. 2; Fall River, Mass., 3

Thatcher, Phinnose and West's Minstrels: Portmer, 28, 26; Brockton, Mass., 27; uncertain; Boston, Feb. 5, week.

The Gibt. That I Love Co.: Adriance, 25; Albion, Mich., 26; Grand Rapids, 27;
Vokes Family: Pottsville, Pa., 25; Lancaster, 26; Harrisburg, 27; Philadelphia, 29, week.

WILLIAM J. SCANLAN: New Orleans, 22, week; Jackson, Miss., 20; Memphis, 30, 31; Nashville, Feb. 1, 3; Evansville, Ind., 3; St. Louis, 5, week.

WILLIAM STAPFORD: Green Bay, Wis., 27; Sheboygun, 20, 30; Racine, 31; Kenosha, Feb. 1; rest, 2, 3; Chicago, 5, week.

WHITELRY'S Hodder Hand Co.: Eufaula, Ala., 25; Columbus, Ga., 26; Macon, 27; Atlanta., 29, 30; Talladega, Ala., Feb. 1; Pensacola, Fla., 2, 3; New Orleans, 4, week.

WILLIAE EDOUIN'S SPARKS: Waterbury, Ct., 25; New Haven, 26, 27; N. Y. City, 29, week; Hamilton, 26; St. Catherines, 27; Toronto, 20, 30, 31; Lockport, N. Y. Feb. 1; Dunkirk, 2; Erie, Pa., 2; Pittsburg, 5, week.

Wyndda Oberga Co.: Brantford, 25; Hamilton, 26; St. Catherines, 27; Toronto, 20, 30, 31; Lockport, N. Y. Feb. 1; Dunkirk, 2; Erie, Pa., 2; Pittsburg, 5, week.

Wyndda Oberga Co.: Brantford, 25; Hamilton, 26; St. Catherines, 27; Toronto, 20, 30, 31; Lockport, N. Y. Feb. 1; Dunkirk, 2; Erie, Pa., 2; Pittsburg, 5, week.

Wyndda Oberga Co.: Brantford, 25; Hamilton, 26; St. Catherines, 27; Toronto, 20, 30, 31; Lockport, N. Y. Feb. 1; Dunkirk, 2; Erie, Pa., 2; Pittsburg, 5, week.

Wyndda Oberga Co.: Brantford, 25; Hamilton, 26; St. Catherines, 27; Toronto, 20, 30, 31; Lockport, N. Y. Feb. 12, week; Philadelphia, 20, two weeks; Brooklyn, Feb. 12, week; Philadelphia, 2

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Almost all the arts, whether of utility or imagination, have come to us through the Greeks; indeed, many have but degenerated among us. There are a few, however, which we can claim the credit of having brought as near to perfection as possible—that is to say, we have carried them home to Nature, the mother of all art. The origin of the Drama is lost in the night of Time. We find traces of it among all nations, even the most barbarous: nay, we even see it in its rudimentary form in the antics of the lower animals, as, for instance, the dancing of the Australian lyrebird and the gambols of the preaching ape of South America. Nay, in our own homely barn-yards do we not see the majestic gobbler strut and plume himself as Forrest used to do in Metamora?

The need of occupation, to drive away the vapors of the mind which besiege mankind in all places and in all ages, gave birth to that desire for the beautiful and unexpected which we call Art, which is nothing, and can be nothing, more than an imitation of Nature. Thus were invented, or rather copied, after her. the gymnic and scenic exercises of the Greeks. the gymnic and scenic exercises of the Greeks, and, without doubt, many other similar entertainments among all nations, since the primitive association of men in societies and tribes. Even in a state of solitude, man showed the taste for imitation. He observed and repeated all that living beings, whether by conalready all that living beings, whether by con-scious life, as in himself, or by unconscious vegetation, as in plants, offered to his observation, as useful to their preservation or to their happiness. Thus originated the art of attack and defense. To seize the prey in the time when it was necessary to fight body to body for it, and when between the beast and the man the advantage of natural weapons was all on the side of the beast, and thence to fight and destroy our own congeners when we had learned to surpass our models, the brutes, in ferocity and address. Such was the origin of our first plays, which in these times of peace and quiet-ness we have replaced by others, less bloody, but still preserving the traces of ancient bar-barism. The Isthmic, or Isthmian games, in-Darism. In Island of Neptune, and revived by Theseus, King of Athens, who reigned twelve hundred years before the Christian era, were the first in which poetry and music contended for the mastery. In them were introduced hunting scenes, in which animals of the scarcest species were employed to heighten the effect, to obtain which the very ends of earth were ransacked. It was these games that afterward served as epochs to the inhabitants of the Isthmus of Corinth.

Eight centuries after the time of Theseus, Pericles instituted a fresh combat between poetry and music, which formed part of the Panathenian Festivals celebrated in honor of Pallas Athene, the Minerva of the Grecian Anthology. These took the dramatic form. Each poet who entered the lists was allowed to present four pieces, and this was called a Tetralogy. The prize awarded to the victor was a coronal of olive branches and a cask of the best oil, which natural products were supposed to be the gifts of the goddess to whose glory the games were celebrated. We have no means of knowing exactly of what nature these dramatic pieces were. There was at that time no distinctive Tragedy and Comedy. The one title, Tragodos, included both. It was not till long after that the art was divided into its two main sections. We only know that poetic dialogue, music, dancing and some sort of scenic effect were all comprised under that high-sounding appellation, and that the greatest poets of the age were not ashamed to enroll their names as candidates for the olive crown and barrel of oil. Thus combining the useful and ornamental-the Ideal and the Real.

Natural though it be to attribute the birth of Tragedy to the games of the ancient peoples, because, in truth, it seems to be merely a per-fected image, born of the desire of imitation, and nursed by the objects imitated—a desire that suggested to man the idea of presenting in mimic form the combat of the passions, and fostered by those early plays, or rather games, that were mainly battles between soul and body, intellect and force, mind and matter, tradition assigns its origin to Chance. It yet, tradition assigns its origin to Chance. It is said that Icarius, lord of a village in Attica, which was afterward called by his name, and whose inhabitants were among the first to cultivate the vine, having one day found a goat devouring the grapes, killed him and divided the carcass among the peasants, who, in token of their delight, dressed themselves in their best, seized branches of the flowering shrubs that grew in Juscious abundance all around, and that grew in luscious abundance all around, and danced in triumph about the slain destroyer of their grapes. Story adds that this diversion pleased the spectators infinitely, so much so that, through all the country side, the custom grew, and the Dance of the Goat was celebrated at every vintage.

As the peasants usually got drunk during this performance, and most of them having some grievance or other against those Athenians who owned properties in the country, they gave way without reserve or stint to their jealousy and resentment, defied their oppressors, rushed to the very gates of their dwellings, shouted their names in wild excitement, and called upon the crowds that fol-lowed them, as crowds always do follow the steps of violent men and specious demagogues, to join them in abuse and vituperation. The chiefs of law and justice themselves sanctioned this annual declaration of the wrongs of an oppressed people, and thus the fear of just vengeance and the shame of public opprobrium kept tyranny and oppression in check. This nude but efficient remedy was a powerful agent against disorder and aristocratic injustice, and the Dance of the Goat was introduced even within the walks of Athers. The present within the walls of Athens. The peasants were brought in, and executed their dance in a meadow near a grove of poplars, which was called Ægyron, and the trees of which served for the building of the scaffolds, seated on which the audience viewed the spectacle. This meadow was close to the Temple of Bacchus, and this neighborhood, and the origin of the dance itself, caused it, at last, to be accepted as forming part of the warship paid to the God. forming part of the worship paid to the God of Wine. During the sacrifice the people and priests chanted, in Antiphon, hymns which, after the name of victim, were called "Tragoades; or, The Song of the Goat."

These festivals continued to take place, not only in the temples, but also in the villages, in which a man dressed up to represent Silenus, mounted on an ass, and followed by a troop of the rabble, frantic with wine, and shouting the rabble, frantic with wine, and shouting

songs in honor of Bacchus, was paraded through the streets and meadows. The original of all future Jack o' Lents, Guy Fawkeses, King Gambrinuses, and all the tribe of effigies whatsoever.

Complimentary.

Aurora (III.) Daily News.
In the last issue of THE NEW YORK MISROR special editorial announcement is made that it proposes to begin in the current number the proposes to begin in the current number the publication of a series of chapters, to be continued from week to week, under the title of "Half a Century," from the pen of that eminent dramatist and literati, Mr. Cornelius

Mr. Mathews was pronounced "the most promising and successful American dramatist of the last generation," and, the paper adds, "what he is to do now in the columns of The

What he is to do now in the columns of THE MIRROR will, we believe, attest that he has lost none of the power or charm of other days."

That THE MIRROR endorses the articles is a guarantee of their merit. It is one of the most reliable and progressive class publications of the age, and its circulation is not confined to the dramatic profession, but is read and appreciated everywhere.

Hagerstown (Md.) Daily News

THE NEW YORK MIRROR.—This paper is acknowledged authority for all matters pertaining to the amusement world. It has special correspondents in all towns and cities where troupes appear, and is therefore enabled to keep posted in all matters of interest to actors, actresses and managers, Besides full reports of this character, it teems with interesting reading matter and telegraphic news from all parts of the world. The Christmas Number now before us is a beautiful piece of mechanical work, and reflects credit upon its enterprising

Petersburgh (l'a.) Daily Index-Appeal.

CHRISTMAS NUMBER OF THE NEW YORK MIRROR.—We are a little late in noticing the handsome Christmas Number of this excellent dramatic paper; but the fault does not lie with us. The Mirror is the representative of the dramatic profession in the country, and is at the head of all papers devoted to distinctive theatrical intelligence. It is filled with good reading matter apropos the votaries of the stage, is carefully edited by Harrison Fiske, and is a journal which is absolutely indispensable to those who would keep posted in theatri-

Farge (Dakota Ter.) Daily Post.

A copy of the Christmas number of THE NEW YORK MIRROR is before the scrutinous gaze of the Evening Post. THE MIRROR is a five-column, twenty-page journal, devoted to the interests of the dramatic world, and is brim full of the letters and the strength of the letters. full of the latest news in that popular line of amusements. The Christmas number presents a fine appearance throughout, being well printed on the best quality of book paper. The title page is illustrated in fine style, and the journal is in reading what the title page is in artistic appearance-splendid.

Lowell (Mass.) Weekly Sun.

THE NEW YORK MIRROR.—The Christmas number of this bright dramatic journal is here. Its pages are in many places lit up with truthful likenesses of many of the leading actresses and actors of the day. The editorial page shows good judgment and experience in dramatic matters. Harrison Grey Fiske handles the pen in this department. Regular weekly correspondence is sent from all the leading cities of the United States. The correspondent from Lowell is Mr. Thomas F. Comerford, an intelligent writer and a gentleman.

St. Paul Pioncer Press.

The Christmas number of that well-known publication, THE NEW YORK MIRROR, was laid on our table several days ago, and should have received attention before this. The number is a very elegant one, and bears a beautiilluminated title page, which forms a very striking and attractive picture. This number is enriched with contributions from most of the distinguished actors of the day. Mr. John McCullough has an interesting sketch of a Rocky Mountain trip. Other articles are furnished by Joaquin Miller, R. G. Moore, David Belasco, Jennie June, Henry Edwards, Mary H. Fiske, Modjeska, Cornelius Mathews and many other prominent people. It is also further illustrated by a striking repre-sentation of Edwin Booth as Richelieu. Aside from the illustrations and general excellence of its typographical appearance, this number of The Mirror contains a vast amount of exceedingly interesting reading matter, which, from its great excellence and discriminating character, renders this not only a beautiful number, but also a very useful one. THE NEW YORK MIRROR is one of those publications that is an honor to the newspaper profession, as well as an authority upon all theatrical and art

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[FIFTH YEAR.]

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HALF-A-CENTURY.

CHAPTER III.

LAUNCHING OUT IN AUTHORSHIP-INTERNA-TIONAL COPYRIGHT STARTED—" MEN OF THE TIME,"—BIOGRAPHICAL—A "VILE LITTLE CREEK"—HUNTING A PUBLISHER—EARLY STRUGGLES FOR AN ARTIST, ETC. -THE CORN-



As a young lawyer, I took note that Ogden Hoffman, then acknowledged to be the most eloquent pleader at the New York Bar, was mentioned, in a newspaper published in Philadelphia, as "the counsel for the defence is one Ogden Hoffman." If that, I said to myself, is all that can be attained by way of reputation in fifty years, I had better turn my attention in some other direction. My bias was already toward literature: fame may be secured there: but there is another question-the proprietary result. Men hold real estate, unmolested, in blocks. Why may not an author have an equal and an equally productive title in his books?

In looking at the matter "square in the face" I saw that an American author published a small 12mo. volume, for instance, as was my own experience in after years, of a hundred pages or so, in fair style, at one dollar a copy, contemporary with which was issued from the press of a re-printer, an octavo of three hundred and fifty pages, fine type, double column, at twenty-five cents a copy. Slight computation will show that the disparity was four times the reading matter at one quarter of the price, making the odds such that the American author appeared in the field with a club about a foot appeared in the neid with a club about a foot long, while the foreign author flourished a thirty-foot mace, with which he could knock the native in the head all day long, while the poor aboriginal was never able to get in so much as a tap back.

This monstrous condition of things incited the, in order that a sure foundation might be me, in order that a sure foundation might be laid for such literary property as I might create, to devote myself to the promotion of an International Copyright Law. That I began early is shown by the preface to my first book. "The Motley Book," written by me, was published under the assumed name of "The Late Ben Smith," and his supposed literary executor holds forth in the preface, bearing date "New York City, January 12, 1838," as follows: "A day or two before his death the late Ben Smith went for me in haste, with the message that he sent for me in haste, with the message that he had something of very great importance to communicate and wished to see me immediately. I accordingly mounted my hat and sallied out forthwith. I found the worthy author seated on a stool by the fire, holding his manuscript roll in his hand, with a most melancholy expression of countenance. 'You must not,' said he to me, 'as you value my reputation, publish this before the I. C. L. eaning the International Copyright Law, I pose passes Congress. Don't, for Hear's sake, he continued, with great eagerness ven's sake, he continued, with great eagerness and fervor, 'risk it against the rabble of foreign ons till that riot act is read."

nearly half a century—long enough to see the great wheel of affairs turn more than once, and, like that on which great criminals nd, like that on which great criminals rere broken, compel the offenders, now eset by the hornet swarm of cheap libraries, to cry out to our Government to re-lieve them by the instant passage of a treaty of protection with Great Britain in the shape an Act of International Copyright.

The reader of these Recollections of Half-

-Century, having a desire to know something ne author personally, he may say that he empelled to introduce here an account fur-ed to a Philadelphia journal (September, nished to a Philadelphia journal (September, 1852) by Dr. Robert Tomes, a scholar of high character, whowas engaged on Appleton's Cyclopædia of Biography, as assistant of Dr. Hawkes in the volumes relating to Commodore Perry's Japan expedition, and more recently the author of the volume entitled "My College Days," published by the Harpers.

of the volume entitled "My College Days,"
published by the Harpers.

"'The Men of the Time, published by Redfield, of New York,' says Dr. Tomes, 'is a
useful dictionary of cotemporary biography,
containing brief memoirs of the notables of the
day. From the comprehensive nature of the
work, the biographies are necessarily limited to
a condensed statement of the main facts in the
limes of the various personages. Personated by work, the biographies are necessarily limited to a condensed statement of the main facts in the lives of the various personages, Prompted by the interest naturally felt by the American people in all that concerns the life and genius of their men of note, we select from among American authors the sketch of a widely-known writer, Cornelius Mathews. Using this sketch as an outline, filling in the untouched parts, bringing into relief the features, adding the proper accessories, and duly arranging the light and shade, we may, perhaps, present a more life-like picture and better satisfy the natural deaire of intimacy with a man of mark. Cornelius Mathews was born in the village of Port Chester, Westchester County, State of New York. Sawpitts was the original name given to this village by its primitive, matter-of-fact settlers, which their descendants, with more regard to appearance than reality, to sound than to sense, have changed into Port Chester, and which has been clevated to the modern deaily of a railroad station. In one of Mr.

out from the Sound with the tide. Unfortunately, the tide has a propensity to be out oftener than in, so that Plumpitts, for a better part of the day, sits like a great duck stranded in the middle of the mud. The inhabitants of Plumpitts are of two classes—those who belong to the river interest, and those who belong to the inland interest. The former, consisting of two rival sloop captains, half a score of vag abond boys and idle-tooking men, who assis the said captains in navigating their craft to the city; and the inland interest, consisting of halfa-dozen shopkeepers and as many pestilent old women, the former of whom spend their time in retailing sugar and starch to customers from the interior, and the latter in wholesaling scandal and small-talk to each other; and a very thriving trade they make of it. The standing population of the village is composed of about twenty blue-nosed topers, who hover about a place called the Point, like so many noisy gulls, during the early part of the morning and to ward night, and pass the rest of the day in dirty fishing-boats along the shore of the Sound, solemnly engaged in capturing black-fish and bass for their present wants and providing a stock of cramps and rheumatisms for their old

"We can trace the influence of an early country life in Mr. Mathews' works. His descriptions of natural scenery are strikingly truthful, and there is always that harmony of feeling between scene and character that can only come from habitual communion with Na-His rural scenes and rural life, his vilfage junketings and merry-makings, his door and out-door country homes, the life, character and landscape, all have the true rustic flavor, and prove Mr. Mathews to the manor

In furtherance of the course we have laid down, it would seem to be important that the readers of these Reminiscences should have trust in the worthiness of the author, and, as in many cases, that cannot be asserted by the author directly in his own behalf, it is necessary, as in the case of a client who believes he has a good plea, to employ an honorable, intelligent lawyer, for the present writer to allow such statement to be made by authorities of character, whose warrantee will be accepted by way of introduction, if no further. views, I have used in chapters of these Recol-lections the summary of my literary labors, in brief, down to 1851, made and published in a Philadelphia journal in 1852, by Dr. Tomes, as already stated. Of the first of my publications

the following averment is made:
"The Motley Book, published in 1838, a series of sketches of American life and manners, was the first book by which Mr. Mathews claimed rank as an author. This book is composed of a variety of sketches, humorous and pathetic, which, in descriptive power, in the analysis of character, and constructive skill in the arrangement of incident, gave early evipowers which have been more fully developed in the later and more complete works of the author. 'The Motley Book' was received with great favor by the public, of which

the five editions through which it has passed give unquestionable proof."

Having written "The Motley Book," the first problem to be solved was, Where shall I publisher? It occurred to me, a sort of semi-inspiration, that from a rear window of my father's house in Pike street I had seen printers at work in the attic of a house on East Broadway. These were employed by James Turney, the father of my school-fellow, James Turney, the latter of my school-tellow, James, Turney, who was endeared to me by having lent me a copy of "Ivanhoe" for my first reading of a Waverley novel. The elder Turney had just then put himself forward as a publish lisher by issuing a fac-simile edition of "Pick-wick," at that time the great literary sensation of the day, in numbers, and so successfully that each number paid its own way, Mr. Turney having no capital worth speaking of to begin on. The plan was to issue "The Motley Book" in a series of illustrated numbers. Book" in a series of illustrated numbers.
Where to find an artist—that was the question. Well, I did not look far; for they came along with Mr. Turney, and were of the scratchy order. I furnished the designs, among others that of the vignette of the cover. I used, as the border, stalks of Indian corn-a subject for adornment which Longfellow has been commended for suggesting, two or three years ago, more than forty years after it had been employed in "The Motley Book."

Later editions of this book were il-

lustrated by William Page, afterward cele-brated as an artist and as President of the House as a swindling institution. He National Academy of Design. One of Mr. Page's illustrations was a frontispiece representing a contest between an old woman foot, pushing along a wheelbarrow on the high-road, and a United States mail-coach (at that time slow-goers), which she passes at a good pace. It is an odd example on a small scale of curious concurrences, that the Boston Post, in a quizzical paragraph (November, 1882), jeering Government mail service, suggests that mail between Boston and New York, which it pronounces "a disgrace to all parties inter-ested," to the Marblehead woman who toted

her friend around the town in a wheelbarrow, The book was very favorably noticed at the time of its publication—among others a very comfortable one from John Neal (of Portland), hen editor of the Brother Jonathan here in New York, in which he suggested that "if this writer lived in England he would make a for-CORNELIUS MATHEWS.

Theatrical Licenses.

The bill regarding the paying of New York theatre licenses into the treasury of the Actors' Fund, which was proposed and drafted by The Mirror, is being actively supported by Senator Grady, and there is good reason to believe that it will become a law. The Herald gives the bill its support. In its columns last Friday appeared the following editorial: There is a particularly musty and unpleasant odor hanging to that old-fashioned statute which declares that every place of public amusement shall pay particularly musty and unpleasant odor hanging to that old-fashioned statute which declares that eyery place of public amusement shall pay a license fee to the Society for the Reformation of Juvenile Delinquents. Why should the theatres be heavily taxed annually for the support of juvenile delinquents? What have they to do with juvenile depravity? The law was begotten of that prejudice which once existed against the stage and which asserted that its influence was demoralizeng. This tax was a mean-spirited concession to the bigotry of the day. It is high time that it should be repealed, or if it is not repealed the great sum annually raised should be applied to benevolent charities within the profession from which the money comes. The members of the theatrical profession are not apt to watch these matters at Albany, and we sincerely hope that the Legislature will see that justice is done them either in the repeal of the law or its amendment as suggested.

Dispensing with Miss Roche.

Augusta Roche did not sing the part of the Queen in Iolanthe last Saturday afternoon. The management gave out that the actress merely sent word to the theatre in the morning that she would be unable to appear. Fanny Edwards was substituted. A MIRROR reporter called upon Miss Roche at her residence last evening and asked for her statement of the

"The facts are simply these," said Miss Roche. "On Friday afternoon of last week I asked Charles Harris if I might absent myself from Saturday's matinee, as I felt the need of relaxation from my arduous duties. Mr. Harris said that he had no particular objection, but that he would give me a more definite answer later in the evening. I did not see Mr. Harris again that evening; consequently on Saturday morning I sent a note to the assistant stage manager at Mr. Carte's office, and repeated the request. I received the verbal answer, 'All right.' I went to the Casino in the afternoon, and thoroughly enjoyed myself, as it was the first performance I had seen in months. In the evening I repaired as usual to the Standard, and found the dressing-room containing all of my personal property locked and a curt note from Miss Lenoir informing me that my services would be dispensed with in future.

" I consider this shabby treatment, as I have been connected with Mr. Carte for over fifteen years, and our relations have always been most amicable. The members of the company have all expressed the utmost sympathy for me. I have had three offers to-day, and do not apprehend that I shall be ruined financially by the attitude of Miss Helen Lenoir."

On Account of Two Tickets.

On the 17th of last November William B. Oliver, Jr., purchased two tickets of a speculator to see the performance of The Sorcerer at the Bijou Opera House. Shortly after he entered the house and before the performance had commenced, an announcement was made that Lillian Russell was ill and would be unable to sustain the principal rôle.

Oliver stated to a MIRROR reporter that he went to the box-office immediately and stated to Mr. Charles Reeves, the treasurer, that he did not care to witness the performance unless Miss Russell appeared and asked that the money - three dollars - be refunded. Mr. Reeves refused, and Mr. Oliver expostulated. He says that Mr. George Dunlap, the assistant manager, was in the office, and ordered him to move on. , "I did not move," continued Mr. Oliver, "and Mr. Dunlap came out of the office and called on a police officer to expel me from the theatre. The officer told me to stand away from the window and not interfere with the purchasers, but did not attempt to eject me from the theatre. Afterward, Dunlap followed me into the street and committed an unprovoked assault upon me, in the presence of some hfty people. I have brought suit against Dunlap for \$2,500 damages, and intend to prosecute him to the bitter end."

Mr. Dunlap was found at the theatre Wednesday morning. He said: "On the night in question Mr. Oliver came out of the auditorium and attempted to push himself in ahead of a long line which was formed at the box-office. He demanded his money in a very arrogant manner. He was told to wait his turn and to place himself at the end of the line. He was unwilling to wait and commenced to call me all manner of vile sold his tickets to a gentleman for three dollars. Instead of leaving the lobby after selling his tickets, he continued his vituperation. I requested him to leave; he refused, and I put him out. I did not use any unnecessary force, and I have put in a counterclaim for \$3,000 damages on account of Oliver's scandalous action.

The case came up before Judge Ingraham of the Superior Court Tuesday on a motion to make the answer more definite. The Judge granted the motion.

Letters to the Editor.

GEORGE BELMORE'S GRAVE. Editor New York Mirror: NEW YORK, Jan. 18, 1884.

Editor New York Mirror:

Dear Six:—About the time of the burial of the English comedian, George Belmore, in the Greenwood plot, generously provided by W. J. Florence, the American comedian, a suggestion that a stone bearing a suitable inscription should mark the spot was made, and George Rignold and Frederick B. Warde, the British actors, promised to undertake to carry it out to a successful result. Money—certainly quite \$200—was collected; but I suppose it must have been returned to the subscribers-probably because enough for its purpose had not been secured. No doubt that so soon as Messrs. Rignold and Warde read this communication, they will send to The Mirror each time to more than ordinary ability, and it seems a pity that he should lie in a grave that no admirer could discover without extraordinary effort, although it is within easy distance of the metropolis, where his merits were recognized and applauded. With respect, Joseph H. Teorees.

PETTY TYRANNY.

Editor New York Mirror: Dean Siz:—Seeing a statement of the lolanthe costumes, I wish to notify the public of the lolanthe costumes, I wish to notify the public through your columns of a little side-show in the history of that opera in this city that did not become public. After rehearsing nearly four weeks in New York and playing two weeks here, six of the fourteen male chorus were notified that their services were no longer required. This of course, paid four weeks rehearsal, and two weeks at the reduced salary of \$1.5 \text{ and two weeks}\$ at the reduced salary of \$1.5 \text{ and two weeks}\$ at the reduced salary of \$1.5 \text{ and two weeks}\$ at the reduced salary of \$1.5 \text{ and two weeks}\$ at the reduced salary of \$1.5 \text{ and two members of the chorus were in sympathy with those discussions of the chorus were in sympathy with those discussions of the chorus were in sympathy with those discussions of the chorus were reinstanted to take the matter into their own hands, and on receiving the salaries the following. Tuesday refused that evening to \$1.5 \text{ on unless the other six were reinstanted. After must deliberation the business manager, finding the chor determined, signed an agreement to resempage all toriginal chorus, and the performance peroceeded.

The next day a provise was inserted in the new \$1.5 \text{ that}\$ omitting myself and another. This was done DEAR SIR: Seeing a star weeks ago concerning the of the Iolanthe costumes,

please the great stage manager, Charles Harris. His greatness as a stage manager is apparent by the way he set the second act of the opera in Philadelphia. The moon was high up and shone on the scene with great splendor, and the hands on the clock in the House of Parliament pointed to half-past four o'clock. Whether Harris wished to convey the idea that the moon was full and made triumph for, according to their own opera, "The law's the true embodiment of everything that's excellent," and consequently they should practice what they preach and comply with the law, viz.: pay their just debts.

Perhaps I may be permitted to add, that if incompetency is the cause which Miss Lenoir assigns, it is well to say that she examined each voice personally and pronounced them all competent. Also, the men were obliged to undergo the ridiculous form of shaving and pasting on false beards, etc. Trusting you will kindly publish this example of petty tyranny, I temain your respectfully.

No. 229 North Twelfth street, Philadelphia.

MR. MULFORD'S STATEMENTS DENIED.

SAN FRANCISCO, Cal., Jan. 13, 1883. Editor New York Mirror:

Editor New York Mirrer:

My Dear Sir:—Permit me to ask that you make a correction of the errors in article headed "Trouble in Topeka," in your issue Jan. 6.

There was no necessary detention from any legal cause, nor was there any attachment on our bagyage (of which I hold proofs). Katherine Rogers' season closed Dec. 23, business not having met our expectations, and the fact of Miss Rogers entertaining the acceptance of an offer made her from the management of the Madison Square Theatre to join their forces. Notwithstanding the fact of brilliant prospects through Colorado—we having Leadville Christmas week, and the only attraction there in December, beside Legislature (New Year's) week in Denver, and other choice dates—I could not induce Miss Rogers to abandon the idea of closing. Therefore, she and the company went to New York.

By publishing the above you will greatly oblige.

Sincerely yours,

FRANK WILLIAMS,
Sole Manager Katherine Rogers.

[The Statements Mr. Williams wants cor-

[The statements Mr. Williams wants corrected were made by Mr. W. A. Mulford in an nterview with a reporter of this paper.-En. MIRROR.

BARRETT AND KEENE.

Lynn, Mass., Jan. 21, 1883. Editor New York Mirror:

DEAR SIR:—If (as Oscar Wilde informed me during a five-minute interview that was held at the time he lectured in our city) Mr. Thomas W. Keene is as ye "crude and untutored," he is certainly devoid of those mannerisms which stamp his (shall I say jealous?) rival, I. P. Barrett, and which most certainly would obstruct he versatility of any actor.

There is no malice in the reflection I have made; but

could not refrain from expressing my opinion in regard to the matter, having seen Mr. Barrett in nearly all of his characters. Yours, respectfully, J. W. B.

NEW YORK, Jan. 20, 1883.

Editor New York Mirror.

Six:—I see a small item in a late number of your paper that needs a little explanation, or some of my friends may think you refer to me. Ten years ago I organized and carried through successfully till the present time, the Kendall Comedy Company, my base of operations being through lowa, and the trade-mark "K. K. K. became familiar and popular throughout the West. Trying to profit by my success, an amateur of Marshalltown, Iowa, by name Tillotson, took the name of Kendall and started a comedy company, which has had a rather precarious existence the past two years. Unable to play in lowa, where the deception was too palpable, he turned his route into Illinois and further South, playing Hazel Kirke and other copyrighted plays with his small party. I changed the name of my company from "Comedy Company" to "Kendall Combination," and as such it is Editor New York Mirror Kirke and other copyrighted plays with his small party. I changed the name of my company from "Comedy Company" to "Kendall Combination," and as such it is known throughout the West, though some papers still use the other title. I wish you to inform your readers that it is Tillotson that is playing Hazel Kirke, etc., under my name, and not me. Trusting you will find space for this defence of my name, I remain,

Yours truly,

H.A. KENDALL, Manager Kendall Comb.

Professional Doings.



This is Kit Clarke, who manipulates M. B. Leavitt's wires with a skill that commands the admiration of all. He is as amiable as he is shrewd; as generous as far-sighted; as faithful as he is pious; in short, as-well, as good a chap as one wishes to meet on the Square or anywhere else.

-Helen Vincent is preparing for a short sea-

-Kate Castleton was too ill to play in Pop for a few nights last week. -A scheme to erect a new theatre in smoky

Pittsburg's East End is being agitated. -" Pony" Smith, well known in circus circles, is lying dangerously ill at Pittsburg.

-Samuel P. Cox has been engaged as business manager of the Marion Elmore company. -A "prominent citizen" is going to build new Opera House in Chattanooga, Tenn., this

vear. -Mary Koenig, a German opera singer of some note, has taken up her residence in Pittsburg.

-The manager of Wentworth's Jollities is trying to secure Frank Daniels in Fred Lotto's

-A Hazel Kirke company will open the new Opera House at Hannibal, Mo., on

—Charles Arnold, now playing D'Escargot in Le Voyage en Suisse, has been re-engaged by the Hanlons for next season. -Topeka, Kas., hasn't had such a week as

last week since Fair week. Topeka has shut down on "snaps" and is doing well. —Manager/Fuller Trump, of the Grand Opera House, Springfield, O., had a date some-what unexpectedly filled last week—a bouncing

-P. H. McKilvey, a well-known Pittsburg Boniface, is talking of opening a Museum in that city in opposition to the Harris establish-

-Frankfort, Kentucky's Capital, is to be enriched in the possession of a new Opera House, modelled after the design of Macauley's Louis-

ville Theatre. -Charles Fostelle, who has had a precarious season with the Harris Comedy company, and has been resting in Detroit, takes a place in Tony Pastor's olio next week.

—It will send a thrill through professional ranks to learn that the Harrisons have "soured on Kalamazoo." They didn't make a dollar, and will ne'er return again.

—Arthur Giles, an architect tarrying in Detroit, has joined Minnie Palmer to do heavies. My Sweetheart may need a Mansard roof be. fore reaching the Sand Lots.

—The Cincinnati Music Hall stage, when in readiness for the Dramatic Festival, will extend fifty-five feet in width by seventy-three in depth—probably the largest on the continent.

-R. E. McWade, supported by a combina-tion largely made up of Cincinnati talent, will open one of his numerous seasons, at Aurora, Ind., on the 27th, presenting Rip Van Winkle.

-Walter Robinson and Nellie Hesse, of the Corinne Merriemakers, were married on the stage of the New Haven Opera House law week. Rev. Mr. Houghton (Universalist) officiated:

—Billy Rice, the burnt-cork star, has just joined Thatcher-Primrose-West in New Eagland. Rice, the Minstrel, is a card; but Rice Minstrels were not. Billy failed conspicuously

—Martha Wren (Mrs. James Collins) has made a hit as Cad the Tomboy, in Leonard Grover's play of that name, in Frisco. Next season Miss Wren goes on the road with a play of her own. -Josh E. Ogden, manager of Buffalo Bill,

is spending a month in the Metropolis and its vicinity. The admiring gallery gods throughout the country will regret to learn that he has removed his Rocky Mountain tresses. -During the illness of Belle Jackson, the Daisy Brown of the Madison Square Professor company, her part was acted by Lizade Le Baron in a creditable manner. Miss Jackson

is fully recovered and has resumed work. -An occasional announcement in an out-ofhad taken to the road again. But the lady's Brentwood furniture is still in New York. One may book on and book ever, and yet never

appear. -James O'Neill and C. T. Dazey have executed a contract whereby the former is to pay the latter a royalty of \$50 a week for An American King and give it the preference in his repertoire. The Albany last Saturday. The contract was signed in

-The "Byron Fifth Avenue Company silently folded its tents, minus the manager's baggage, at Brockton, Mass., on Monday. The company were allowed to take their bag-gage. There is bleak weather in New Eng land just now for small companies with impo ing titles.

manager, will produce early next season E.J.
Swartz's new American drama, The Princess
Chuck. The title rôle has been written early
Living Harrold Compley. cially for Lizzie Harold-Comley. T parts, however, are strong, and so best talent in America is being nego

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-The Royal Opera House, Toronto, Canada, starts out next season with a new front, new scenery and new management. T. C. Conner retires, and W. G. Davis, now manager for Joseph Murphy, assumes control. Mr. French, the proprietor, says that he intends to make the entrance so spacious that he is willing to bet that he can drive a coach-and-six from Wellington to King street right through the heart of his house. Toronto is to be paralyzed by the magnificence of the virtually rebuilt edifice.

-We have just been favored with a sight of some charming vocal and pianoforte pieces by Oscar Weil, published by Schmidt, in Boston, and by Krantz, in Germany, that are some studies for small hands among the pianoforte numbers that are models. Not only do they serve the purpose for which they were written, but they are exquisite bits of musical thought, deftly expressed and full of suggestion. waltzes, also, are full of a dreamy beauty we have not met with, save in the best work of Chopin; and the songs are not only tuneful but thoughtful. They, in common with all the music of this composer, have an inner meaning-an esoteric as well as exoteric side-which is well worth the finding out and heedfully examining. Besides, they are very pretty and "swing" well—a rare quality in the new school of music, which mostly creaks upon its

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